Mediascene

ISSUE 29

$1.75

EXCLUSIVE THIS ISSUE:

GALACTICA

FIRST COVERAGE OF THE NEW TV SCIENCE FICTION SPECTACULAR BY THE FX CREW THAT GAVE YOU

STAR WARS

SCIENCE FICTION SPECIAL

EXCLUSIVE PREVIEWS OF STARCRASH/EMPIRE/SUPERMAN

RALPH McQUARRIE/JOE JOHNSTON/SAMUEL DELANY/HOWIE CHAYKIN/CAROLINE MUNRO

A SUPERGRAPHICS PUBLICATION

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issue 29
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mediascene

Value.

Just in case there is anyone out there who can't quite put his finger on the meaning of the word (possibly because it's buried too far in the distant past), Webster defines value as: "a fair return or equivalent in money goods or services for something exchanged."

I can't speak for the rest of you, but, as both a collector and a dealer involved in a number of diverse activities, value has become one of the most important elements in any deal I transact. I don't have to tell you that there is a direct relationship between a growing responsibility and the care one takes in ascertaining value—it has a bearing on personal survival.

Having created one of the largest merchandising operations of its kind in the country, I find myself a frequent target for the word *mercenary*. While it is true that as a professional artist and writer I do indeed work for money, and that I put a monetary value on that work, I must painfully confess to my detractors that The Almighty Buck is not now, has never been and probably will never be my ultimate criteria in making a judgment.

If it was, there would certainly be no **MEDIASCENE**.

Let me set you straight. It would seem that by considering the style, content, quality and duration of this magazine, that **MEDIASCENE** has consistently confined its financial proceedings to the black side of the ledger. Appearances can be deceiving. It would probably surprise a great many readers if I said that, let us say, the first fifteen issues of **MEDIASCENE** lost over twenty-one thousand dollars.

It would also be true.

To further clarify, let me point out that the figure stated has only to do with the *actual* costs of manufacturing—type composition, negatives, paper, printing and mailing—not production costs, writing, paste-ups, staff salaries and building overhead. The figure does not include the hundreds (and by this time thousands) of hours of my own time spent working on the magazine. I've never bothered to add it all up. I don't think I'd have the nerve.

No wonder my friends (and my enemies) suspect I have a death wish. Why else would someone spend so much time, effort, energy and money on so suicidal a venture?

The answer is simple.

I knew something they didn't.

I knew that a fresh, vital, graphic magazine that focused on the popular entertainment scene had to be a success. And that's the reason I can tell you this story now. **MEDIASCENE** *is* a success, and, I am pleased to report, insidiously healthy.

During those three tough years, I imagine that many of my associates suspected I was consumed by terminal greed. But the simple truth is that I doubled or tripled my assignments, working sixteen hours a day or more, every day (including Saturdays, Sundays and holidays), to continue to finance this magazine. Had I channeled my complete efforts into painting or any other immediately profitable enterprise, I'd be rich today. But, what the hell, as Rockefeller says, "Money isn't everything."

I've always felt that concepts and ideas are more important than almost anything else—and maybe even than everything else. I frequently hear comments such as, "You could have done four paintings in the time it took you to produce the last issue of **MEDIASCENE!**" Though the statement is correct, that person has failed to realize that a good single idea is worth a thousand paintings. **MEDIASCENE** ripples with ideas—good ones and bad—and is infinitely more important than any piece of art.

My ideas are like children. I protect them, nurture them, help them grow, and get them out into the world. I have always been convinced that my ideas are the most valuable part of me, far above any talent I might have as a designer, painter, author, musician, performer or a dozen other occupations by which I have earned a living. My primary interest in life is to produce those ideas, and watch others in a thousand different ways, the results of which cannot be tabulated and analyzed for a long time to come. In any case, I have no interest in those results—only in initiating and generating the ideas.

Using **MEDIASCENE** as a vehicle, I am able to tap a maximum number of my capabilities and skills: I write, draw, paint, edit, design, create lettering and typography, paste-up—in short, perform almost every function related to producing a magazine, including carrying the mail subscription copies to the post office, usually in the middle of the night in the rain!

Value.

Over the years, a host of publishers and people on the inside of the trade have expressed their curiousity as to how I was able to keep the quality of **MEDIASCENE** high—the best type composition, good halftones and clear reproduction, crisp white paper. Now you know the answer: with great difficulty, Mr. Boone.

Someone asked me not too long ago if I would buy **MEDIASCENE** were I not the publisher. It sounds like a trick question, but it was asked sincerely. My answer was equally sincere: I would.

The reason I would, is because I know value when I see it.

Let me explain—and take that look off your face.

I imagine most **MEDIASCENE** readers know my credentials as an artist, author and entertainer. You might also guess that I'm very well paid for my work. You'd be correct. I put a stiff price tag on my creations—and have worked long and hard to justifiably ask for that price. The people for which I work are pleased to pay that figure because what I produce makes money for them. They pay for my time, talent and judgment.

In the production of **MEDIASCENE**, I exercise the same efforts, only to a greater extent, because of my personal involvement with the publication and its readers. All this is simply to say that each and every issue of **MEDIASCENE** is as exciting, informative, innovative and vivacious as I can possibly make it. From the selection of theme to the individual features to the layout of the graphics, **MEDIASCENE** is put together as a magazine that I would buy on the newsstand. Every word and picture that goes into these pages must pass my own personal criteria. In essence, if I like it, I think you'll like it.

I don't guarantee that I'm always right. As I look back over almost thirty issues, I wonder exactly what I could have been thinking of by publishing certain material. I do guarantee that no effort has ever been spared to deliver the best to **MEDIASCENE** readers—and therein lies its value.

That credo extends beyond the editorial content of the magazine and into the very core of the Supergraphics operation. My first publication was **The History of Comics**, a book my agent advised me to sell at $10. I sold it at $1.98 so that every fan and student of comic art could afford it. That decision was responsible for a great financial loss and a great deal of personal pleasure. So much for *mercenary*.

There are those among **MEDIASCENE**'s readership that oppose this point of view. They regard me as a hustler, only out to make a buck. They are entitled to their opinion, of course. They are also fools.

Value.

I doubt if I've ever said it publicly, but every product, every book and poster in our ads has my personal stamp of approval. Of the several hundred items offered for sale in this issue, none, I feel, is without considerable merit regarding content, quality and price. Many of them are in my personal collection. In other words, *I don't sell anything that I don't believe in* and that I couldn't back up on a personal basis. That philosophy holds true in my position as editor and publisher of **MEDIASCENE** as well.

As you've probably noticed, the price of the magazine has increased twenty-five cents. We've held the line on our price over the past three years, but rising production costs have made the change a firm necessity. Many magazines have increased their cover price considerably, and we find ourselves in a similar situation. Hopefully, you'll continue to support our efforts. We, in turn, promise to continue to deliver up-to-the minute features, informative interviews and an array of imaginative art and graphics from the top artists in the field.

This issue is a perfect example, packed from cover to cover with exclusive coverage of a host of science fiction and fantasy entertainments coming in the months ahead. Readers should take note that this is *the first* of a special two-issue *preview spectacular*. A wealth of exclusive articles and unpublished art revealing the shape of things to come is yours in the near future—stay with us.

Til then, take care.●

STERANKO

MEDIASCENE BACK ISSUES FOR SALE!

No. 1 — Premier packed premiere edition on DOC SAVAGE. Illustrated reviews of Doc by Mike Friedrich, Lester Dent, Don Jeffries, Marvin Saxerrer and Starostin. Big Doc Savage art with spotlights on Man of Bronze Movie and reviews, topped off by Jones and Jones reproductions. Full page Shadow-preservation piece by Starostin.

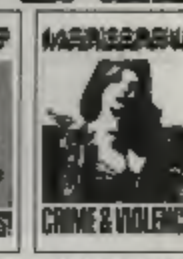
No. 2 — Special CAPTAIN MARVEL issue, featuring the story behind Beck's creation with the Big Red Cheese, illustrated with photos of artists and scenes from the 40's and the 70's Beck's Big Red Marvel reviewers, along with articles on the Spider pulps, Krupp underground comix and an offbeat and controversy controversial by Starostin.

No. 3 — Haunting HORROR COMICS issue, from EC to the Marvel back and white to the undergrounds, all discussed and dissected in a definitive article, illustrated with dozens of vintage horror comic covers. "Krupp," the rebellious, innovative graphic story by Starostin, appears in the correspondent. Pictorial history on Horror Pulps.

No. 4 — INSIDE AND THE COMICS is the theme of this special issue that examines the role of comics and their image. The controversial 8 page art-drug story "The Black," by Starostin highlights this issue, along with the story behind its creation. Plus news, news, articles, features, and behind the scenes editorial by Starostin.

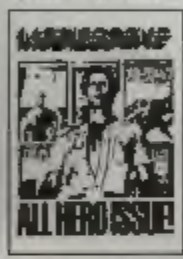
No. 5 — Special SWORD AND SORCERY issue. Giant double issue featuring news, articles and art. Many before published illustrations by masters as in Fantasy, Heroic Heart, Kirby, Starostin and others. Television articles on Kolchak and Barbarians in the Comics, and much on the Swords Fantasy field.

No. 6 — Big BURROUGHS! issue, full of action-packed facts and graphics. An article on Burroughs of the Pulps is featured along with great reader-packed special issue of Burroughs John Carter's long and fantastic career is recapped with rare pulp illustrations. Covers score paperback reviews, films, records and books fill out the package.

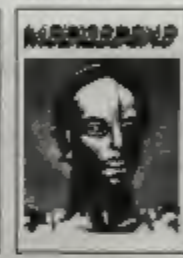


No. 7 — Special CRIME AND VIOLENCE issue, from Public Enemy to Magnum Force, featuring Starostin cover and controversial coverage, interviews with Eisenhower author Don Pendleton, writing the ultra violent hit man Cullen and Clay Contreras profile. Expanded news in Serials and comics as we ride the change to Mediascene.

No. 8 — Multiple! PIN-UP issue packed with a special graphic history of comic art from comics to calendars a dynamic article by Marilee Barnes graces the centerspread along with pin-ups from the past. Large comics, Sci-Fi and media sense are heavily illustrated with exciting graphics in a mini, widespread format.



No. 9 — Amazing HEROES issue, featuring a photo-packed layout on the History of Doc Savage, interview with Spider Detector John Spencer, full-page map of Tarzan's Africa, Starostin centerspread of his Spider-Man here, Tyler Comic, Film, TV and panorama news about Comic, Flash Gordon, where did the Heroes have.

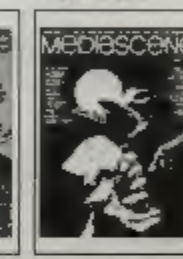


No. 10 — SCIENCE FICTION Spectacular Starostin centerspread on Millennium Fever, Mego Starwars news, first Starostin-style cover with art and graphics, Fantastic Monsters Outer Man centerspread in color. It's TV comics reported, Planet of the Apes, It on TV, The Great SF Illustrators, Incredible Pulps, comics, films & galactic blockbusters!

No. 11 Bold ADVENTURE issue has Late Hollywood's Favorite Film, the Return of the Pulp Heroes! Starostin on Doctor Strange, Planet Pulps, Behind the Scenes of the Planet Caravans Issue, large 32-page format, expanded news section, more relevant color with super-sized Award and history entertained.

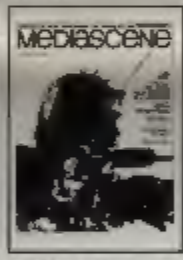
No. 12 — Big FILM issue. Special Preview of Swashbuckler II, Roger Moore in Gold, others. Pictorial of Lovers Head in Awe With the Golden Age. The Mysteries of Mystery, Agatha Christie and her Most Murder On The Orient Express, new regime for Gerry Brown, The Gangland in Film and Fiction, colorful cover several entries and covers, film, news, SF, fantasy, adventure!

No. 13 — All-ACTION issue, packed with photo coverage of The Great Indian Pepper, Phantom of the Paradise and The Legend of Billy Jack. Special features on The Return of Doctor Orpheus with James Bama centerspread poster of same. Photo focus on the new Rolls and cover news, paperbacks, more studio news, SF, fantasy, adventure!



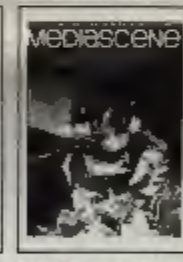
No. 14 — Powerful ACTION-PULP issue, featuring the most fantastic heroes in fiction. The Women Behind The Staples written by the creator, Gertrude Schweitzer interviewed, interviewed contemporaries introducing the Star Revenge and Shadow Age plots, re-launch features on the Origins of Pulp Heroes. Preview of Fantasy Expo Spectrum, more.

No. 15—Feature-size COMICS issue. Douglas Wolk's startling self-portrait of words and pictures, his last type ever seen, a devastating look at Harry Lucas. Illustrated with a giant color centerspread, special features on John Buscema's career to Marvel with exclusive Buscema-art pin-up of Cap America. The Art of Neal Adams with a full-page Terrific



No. 16—Special ARTISTS issue. The full story behind the Gil Kane, Barry Windsor-Smith controversy. Master of the Mondays Gene Wrightson, reveals his influences and inspirations in a candid interview, Neal Adams on Jose Bolland comics in Marvel with exclusive Buscema-art pin-up of Cap America. The Art of Neal Adams with a full-page Terrific

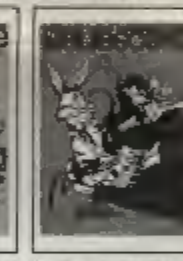
No. 17 — Dynamic ART issue, featuring The Alien Skies, a look at the flying knights of Mars in comics, pulps and films with a Ralph Bakshi centerspread, Edgar Rice Burroughs centennial portfolio by Frank Frazetta, the Case Against Superman by Jerry Bails, Review of Edgar's Rare comics, films, more.



No. 18 — Passionate PULP issue spotlighting The 30 Rarest Pulps with cover reproductions! Also: I Hate The Shadow by Stephen Mooldroid with previously unpublished art, Behind The Magic, origins of the great Pulp Heroes. The Shadow of the Comics introducing Chandler, an exciting, new short novel, more.

No. 19—The SCREEN AVENGERS issue ever with an exciting 1941 pull Jack Kirby 16-page feature on the heroes and villains of the Saturday afternoon serials including The Golden Eagle Guardian, scores of screen Comics, Dick Tracy centerspread

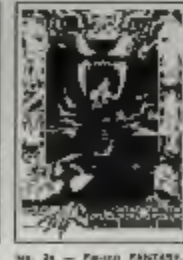
No. 20—SWORD AND SORCERY SPECTACULAR with a Neal Adams color cover, S & S in the Cinema, I Create Conan by Robert E. Howard, Jack Katz' Flim Kingdom with illustrated max, Alcott's Wizard King, Fafhrd, the Magician of Nehwon, Earth, full-color centerspread by Starostin, Comics, Movie news!



No. 21—A FILM ANIMATION SPECIAL featuring the history of the cartoon from McCay and Disney to the present. Bill Cleveland's Joan Career of Mars, Bobby Bakshi's and Hordis, Problems on the Eight Greatest Animators, Chuck Jones career, fantasy nature to Warner Bros. highly animated artists. More!

No. 22 — Sensational STAR WARS spectacular, packed with never before seen production paintings, storyboard art and a color cover centerspread, Jackie Gleason's Star Wars comic, Supermen of the Cinema, King Kong strike art, Ralph Bakshi's Wizards, much, more, previous comics, films and media news

No. 23 — The SUPER WOMEN, from Charlie's Angels to Wonder Woman. An exclusive interview with Marvel's martial artists Werewolf and Outlaw, Professor Charles cover centerspread, the future of the Batman, amazing original art, why and how the Robert Bolland remained, comics, media and more

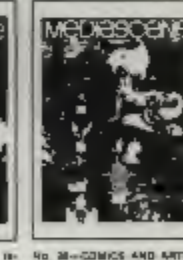


No. 24 — Fan-tazi FANTASY, with more swords and sorcery in the cinema and the new Bakshi film an authentic interview with Conan, a 1941 and photo Star Wars update. The Power Barbarians! Movie Musical! Alcazar's new B&B here, visits, preview, reminiscence on ever-changing Red Sonja photo feature

No. 25—DUCKS, from Donald to Howard, and a legion of furry animal favorites. Carl Barks and his Uncle Scrooge are featured, along with the furry friends of Frank Frazetta. The Life and Times of Barrymore Duck, the animated film Allegro Non Troppo, plus Duane Gerber checks his book all.

No. 26—Exciting STAR WARS follow-up issue, filled with never before released art, unissued 4 x 6 inch color cover and panoramic centerspread. There are also previews of the new Superman film, Marvel's TV heroes, The Big Hero Two Movie Wars, sci-fi film news, comics, heroes and much, much more.

No. 27—Mystifying MAGIC issue, featuring Starostin's mystifying feature on Jesse and escapes. Also, features on Mergel the Magician by Bruce Gleason, The Magic Castle, the Coman, Kagan and Stranger films, Gene McGregor's Dragonflame with Galaxy art, Grey Morrow's Underworld Zachary.



No. 28—COMICS AND ARTISTS issue, with a special BYRNE feature on Comic Encounters at the Third Kind. An exclusive Map Room interview with a new color cover; Wally Wood's Becky Nichols, Jack Kirby's Prophet, The Mysterious Zachary, and Bob Kanigher's Enemy, other contributed by Greg Morrow, more.

MEDIASCENE BACK ISSUES ARE IN SHORT SUPPLY - GET YOURS WHILE THEY LAST!

G

Somewhere in the infinity of uncharted space floats an armada of menacing starships, bristling with armament. At their center hovers an enormous [illegible]op, the command base of an alien invasion force. In the cockpits of the ships, claw-like hands attached to insect-like bodies guide their craft in precision battle formations.

On a tranquil planet in a peaceful galaxy, an ancient civilization is blasted into submission by raiders from another universe. Towering monuments bearing cryptic carvings are toppled by devastating rocket-fire, and thousands are crushed in the ensuing wake of destruction.

Hiding behind a cold blue moon, a small fleet of mismatched spacecraft huddle in fearful deep-space silence. Tense figures scan the stars from the control stations of the tiny squadron, protectively clustered around a giant vessel of military design.

Two mighty space flotillas clash in the fury of mortal combat. Phaser bolts glow and slice through metal, crystal, flesh and bone. Tiny cracks spread and shatter, sucking pilots and crews into the freezing void. Small sleek ships become white hot fireballs, snuffing out the lives of all aboard as their companions continue a merciless dogfight against the sea of stars.

Television was *never* like this.

At least until now.

PART ONE: THE ENGINEERS

A NEW TELEVISION SPECIAL THAT SPANS THE SCIENCE FICTION UNIVERSE IN SEVEN EPIC HOURS

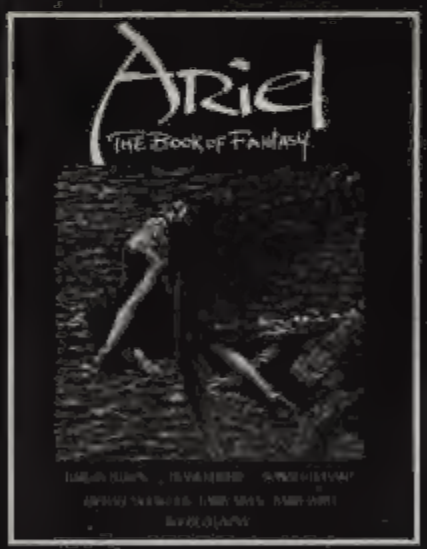
GALACTICA

GEORGE BARR BRUCE JONES
TIM CONRAD JACK KIRBY
MICHAEL HAGUE ALEX NINO
STEVE HICKMAN KENNETH SMITH
BRAD JOHANNSON MICHAEL WHELAN
STERANKO

SORCERERS

Each of those eleven names is a sorcerer in his own realm, wielding with pen, pencil and paint a special kind of wizardry that rivals Merlin's own. Eleven dreamers, each with a different and equally exciting approach to high fantasy and heroic adventure. Eleven renowned conjurers, whose drawing boards and canvasses have become the stage settings for a myriad of impossible, fantastic and delightful illusions performed for a world wide audience over the past decade. These are the sorcerers whose wildly imaginative visions have shaped the perimeters of contemporary fantasy art, created new schools of thought, and garnered legions of dedicated followers.

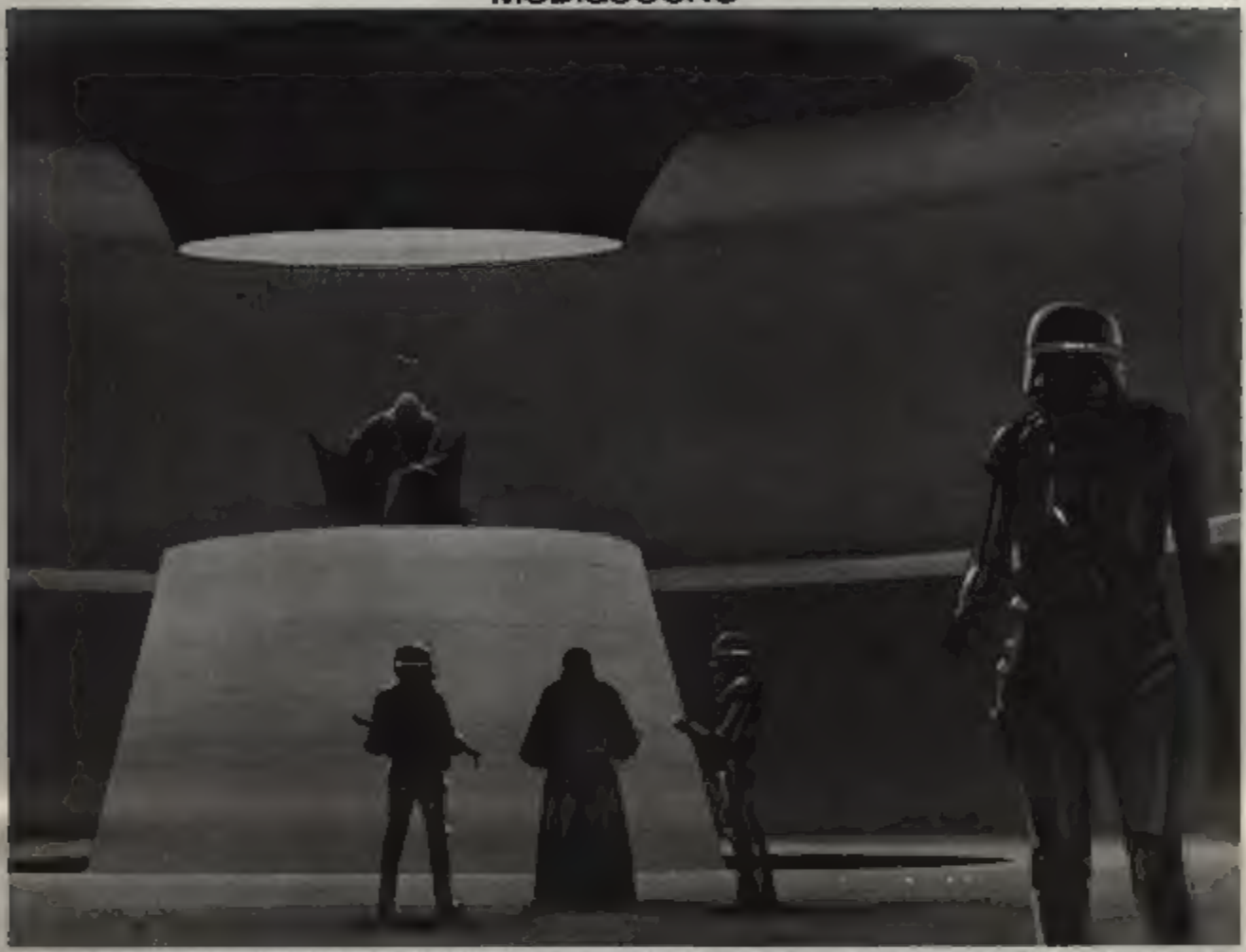
Sorcerers is a dazzling collection of fantasy art representing eleven of the most famous and diversified talents in the field today. Never before has such an exciting and wide-ranging showcase of imaginative illustration been combined in a single superb volume. **Sorcerers** is 9x12" in size, calculated to enchant the eye of the beholder with 64 sizzling full-color and 13 black and white reproductions which represent some of the very best examples ever produced by the participating artists. From spectacular sword and sorcery vistas to Middle Earth magic, **Sorcerers** will envelop its viewers in a special sense of wonder.
$7.95 plus .55 postage.



Ariel is chockfull with a stellar line-up of fantasy and science fiction stars. Michael Moorcock offers the final appearance of his warrior-hero, Elric, in *The Last Enchantment*, amply illustrated with a trio of Tim Conrad paintings. Jack Kirby adds his special interpretation to a Robert E. Howard classic fantasy poem. Barry Smith is featured in a fully illustrated interview revealing his life and his work. Al Williamson envisions a deadly duel of man and machines on the highways of some distant future in Harlan Ellison's *Along the Scenic Route*. Larry Niven, Frank Herbert, Michael Hague and others are all represented in 96 superb full-color pages.
$6.95 plus .55 postage. Available in April

Richard Corben is one of America's most popular underground artists—and his first original full-length graphic novel, **Neverwhere**, is now available. Over four years in the making, the book features 112 full-color pages of brilliant, breathtaking fantasy adventure in the Corben style—powerful heroes, voluptuous women and incredible horrors in a magical dimension where unimaginable delights and monstrous evils merge. A special preface gives new insight to Richard Corben and his art, in addition to a forward by Fritz Leiber. Searing mysticism and blood-crushing action await those who venture into the realm of **Neverwhere.**
$7.95 plus .55 postage and handling.

At last...The ultimate science-fiction book! Ellison, Clarke, Niven and a host of the world's most famous science fiction authors, each with a story spectacularly illustrated by an eminent artist. From starship wars of the Omega Galaxy and the robot worlds of the distant future, to the blast-gun toting heroes of Mars, **Masterpieces of Science Fiction** features the gems of space literature written over the last fifty years. These heroic adventures, set off in a deluxe, profusely illustrated, full color format will prove irresistible to long time fans as well as the new readers recruited by **Star Wars.** It's the most incredible science-fiction package ever published—it's out of this world!
$8.95 plus .55 postage and handling.



The elements mentioned above are all part of ABC's upcoming 7-hour television event entitled (at this time) **Galactica**. Produced by Glen Larson (**Hardy Boys/Switch**), Leslie Stevens (**The Outer Limits**) and John Dykstra (supervisor of miniatures and optical effects on **Star Wars**) at Universal Studios, **Galactica** should prove to be a unique television viewing experience.

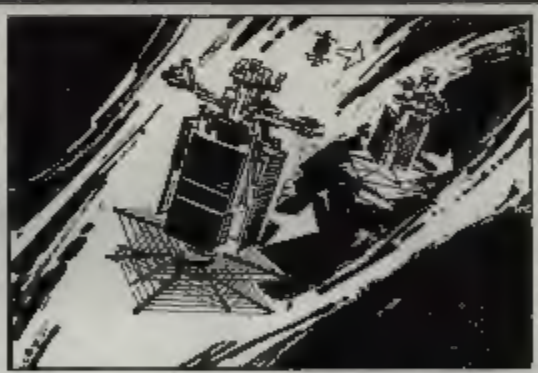
"**Galactica**," according to Dykstra, "is unique in the sense that like **Star Wars**—and I will make the analogies that I think are relevant— it does include a considerable amount of special effects material; like **Star Wars** we are involved with space-aerial fighters and extraterrestrial conflict; like **Star Wars** it doesn't take itself totally seriously. The characters have their own personal flaws, and they don't always wear uniforms. We've even got a mechanical robot-dog that wanders through the series.

"The major criticism that the show will have to bear is in being called a **Star Wars** rip-off, and perhaps that is true, but only because we are taking advantage of the interest the public has in special effects, and in the type of genre that **Star Wars** has generated.

"On the other hand, however, if you are going to make a war movie, you have to use battleships and aircraft. If you make a western, you've got to use horses. The designers who have worked on this show, Joe Johnston and Ralph McQuarrie, and now Dan Goozee, myself, and even our director Dick Colla, have tried whenever possible to steer away from **Star Wars**. You've got to be careful, because you are liable to end up like **Star Wars** by omission. There is no way to get around it at this time. It looms large in our legend: if you do a space show, people are going to say its a rip-off of **Star Wars**."

Dykstra moves around his office while he talks signing requisitions and interrupting his stream of consciousness to answer phone calls which run the gamut, from generating new projects to making decisions concerning work progressing on the **Galactica** project. Between pressing business, he comments on the aesthetic virtues of **Galactica** in relation to the science fiction in general and other sf movies specifically.

"The first concept for **Galactica**, or the way it's been bought by the network," explains Dykstra, "is that it is to be presented in three episodes within the period of a season, the first being three hours long, and, perhaps, split into a pair of hour-and-a-half shows. The remaining four hours will probably be presented as specials or movies-of-the-week. That is a good way for this stuff to go, because trying to produce a show like this on a week-to-week basis without a substantial backlog of stock material would be quite difficult. It's tough enough as it is, because when you're working with television, there are time commitments and budgets to consider, no matter how efficient you are in doing special effects visuals and the things that go with it. You get into a bind because it sometimes takes two weeks to get a single shot. You can't just go out and pick up a shot someplace and slap it in as an insert."



To say that John Dykstra is excited and enthusiastic about his new project might be considered an understatement. His office at Industrial Light & Magic is literally bursting with blueprints, sketches, storyboards, pre-production paintings, models, miniatures and piles of science fiction reference. Yet with all this clutter, the atmosphere surrounding Dykstra is one of controlled chaos.

The target date of the initial segment of **Galactica** is May 1978. All this simply means that in just a few months, Dykstra and his crew must design and construct an armada of miniature

WAS IT THE END OF MANKIND OR THE DAWN OF A NEW CIVILIZATION? THEY FOUGHT THEIR WAY ACROSS THE UNIVERSE TO FIND OUT...
STARSHIP:
GALACTICA
SUPER SCIENCE FICTION SPECTACLE
FROM ABC-UNIVERSAL!

TAKE ADAMS TWICE

The art of Neal Adams is an expansive and multifaceted subject, and no one book could hope to contain all of its dynamic diversity. Now there are two impressive collections of hard to find and rare artwork by comics' most celebrated artist. Within these pages, Adams' advertising, book illustration, newspaper strips and previously unpublished drawings from dozens of different sources are available to fans and collectors.

The Art of Neal Adams Volume One contains 36 pages of exciting drawings, including three weeks of an unsold newspaper series, unpublished comic book covers, pencilled layouts and pages, movie posters, stage designs and record jackets, wrapped in full-color covers featuring the Marvel and DC heroes, and a distinctive rendering of The Spirit.

The Art of Neal Adams Volume Two is a brand-new, updated collection of material, spotlighting a 16-page comic story originally done to accompany a record album featuring Frankenstein, Dracula, and the Werewolf. There is also an unpublished, 3-page advertising comic strip, dozens of single-page illustrations, ads, posters, and comic book characters. The front cover is a new collection of comic heroes. The back cover features a new Conan painting, *The Battler*.

Both volumes are high quality chronicles of Adams' artistic career, and are available for just $3.00 plus .50 each. If you've loved Adams' work in the comics, then **The Art of Neal Adams** will be a welcome addition of spectacular surprises for your collection.

BARRY SMITH

FATE: SOWING THE STARS

Somewhere beyond reality, in a place where time and eternity intertwine, the gods hold council. The universe is hushed. The past and the present coalesce as Fate the Enchantress scatters the obsidian heavens with a symphony of stellar light. At her feet, rest the forces of chaos and order, their destinies momentarily stilled by the luminous vision of the cosmic ocean.

BARRY SMITH captures that moment in a breathtaking new print which marks a startling highpoint in a career embellished with achievement. For the first time, SMITH summons the *full power of his talent and vision* to produce a major work, rendered in oil paint, of epic scope and dimension. The classic approach, the meticulous attention to detail, the affinity for weaponry and accoutrement are clearly apparent as is SMITH's discovery, exploration and mastery of oil painting. The result transcends the limits of the artist's previous line work with a creation rich in composition, design and concept, one that is compellingly alive with a rainbow of iridescent color.

Fate Sowing the Stars is 18" square with an elegant gold border, printed on heavy enamel cover stock, and available at $5 plus $1 for mailing, insured and flat in cardboard. The excitement of Ram and the Peacock, the timelessness of Devil's Lake and the beauty of Pandora in a single fantastic work of art—captured forever by BARRY SMITH in a brilliant, new masterwork.

ENCOUNTER MIKE MINGE

Floating mega-cities! Galactic soldiers! Berserker war robots! Star pilots! Fantastic space stations! Wild aliens! Cosmic women! They all belong to the incredible world of MIKE MINGE, award-winning science fiction and future fantasy artist. Under a computer readout-punched silver and black cover, is an explosive portfolio of astral art in a giant 10½" x14" volume titled **The Mike Minge Experience**. It's a supernova of techno-fantasy artistry, crammed with minutely detailed androids, alien space-craft, and intricately armored intergalactic warriors. Man, machine and the mysteries of space combine to make **The Mike Minge Experience** a close encounter of a different kind. $4.00 plus .50 postage.

spacecraft and choreograph their movement in relation to the script and finished film footage.

In order to give an idea of the scope of this project, Dykstra is planning for at least two hours of **Galactica**'s proposed seven-hour running time to be devoted to spectacular special effects, the likes of which have "never before been seen in a project designed specifically for television."

Many of the personnel who worked with Dykstra on **Star Wars** at Industrial Light & Magic—the unique "special effects factory" set up by George Lucas for **Star Wars**—are now hard at work on **Galactica**. They are still located in a reconverted warehouse structure, buried in the outskirts of the San Fernando Valley, where the bulk of the special effects seen in Lucas' **Star Wars** were generated. However, the matter-of-fact nature of ILM's continued existence was not always this secure.

At one point in time, there existed the possibility of closing down ILM. When the **Star Wars** project was completed, the practicality of disbanding the Industrial Light & Magic facility was proposed. All the effort and energy that went into creating this incredible organization which was assembled to produce special visual effects would be abandoned, allowing a top-notch crew of professionals to disperse and wander away like a band of Tatooine Jawas. ILM was, for all intents and purposes, out of business, which fortunately gave the staff involved with the **Star Wars** project a much-needed breather after the hectic pace of the final stages of production. The fate of ILM, it was decided, could wait for a few more weeks.

Like most of his fellow Star Warriors, Dykstra headed for Hawaii and a month of rest and recuperation. While sunning in the islands, Dykstra was constantly barraged with phone calls and offers from the Hollywood studios who opted to hire him for the purpose of creating and supervising special effects a la **Star Wars** for a host of interesting new projects. He refused to think about work until he got back to California.

After returning to work, Dykstra was approached by Glen Larson with a script for **Galactica**, and a position as co-producer. He accepted the challenge, and before long was hard at work on yet another space-adventure fantasy. The project was also responsible for keeping ILM functional, as well as holding much of the original **Star Wars** crew together. Re-organizing the combat-tested fx teams was a step deemed necessary to provide the all-important visual impact which is central to the **Galactica** storyline.

The script for the new project, by Glen Larson, is an epic. It revolves around a galaxy in some remote section of the universe unknown to Earth. The inhabitants of this galaxy are essentially humanoid. A number of alien life-forms, however, are being interspersed to give the visual feel of **Galactica** a bit more distance from accepted visions of techno-societies.

The major conflict occurs when an insect-like race of beings called the Cylons penetrate this galaxy with the intention of conquering it. Like army ants, the Cylons are unconsciously compelled to conquer by some inborn instinct. Political intrigue intervenes when a pact is drafted to allow the Cylon empire to bypass this particular galaxy.

Unknown to the various governments and planetary leaders, yet suspected by several skeptics, the Cylons use the treaty to lull their intended victims into a position of unpreparedness. The ploy results in the destruction of all armed war vessels in the galaxy save the battle-cruiser Galactica, commanded by the skeptics.

This solitary spacecraft serves as a giant, monolithic beacon to the survivors of the conquered worlds. By rallying their combined forces, they form a "ragtag" fleet and attempt to find a new universe in which to live and prosper. Along the way, they are attacked by the Cylons, their agents, various other space pirates and cosmic antagonists.

This is the essence of the seven-hour event. The plot structure is tailored to leave **Galactica** open for a possible series format, with new adventure encountered every week. Some people have dubbed the **Galactica** concept as **Wagon Train** in space. Some have called it a **Star Wars** rip-off. Yet **Galactica** is a unique entity, concerned with development of characterization in the context of a highly technological society forced to become outcasts in their own galaxy, an almost biblical exodus for a homeland whose existance is merely the product of legend.

If anything, the design and structure of **Galactica** is more akin to the pulp literature of countless s-f magazines in the 1940s. The sympathies and situations are defined in terms remarkably common to most pulp stories. But the roots of **Galactica** are not as important as its seeds and blossoms, and it is up to John Dykstra to give the production the necessary high level of visual complexity.

Galactica is the largest-budgeted project developed by ABC. Dykstra feels that the cost will run in the five to six million dollar range, with two million dollars allocated to the special effects alone. It is a project that has incredible potential, a singularly ambitious project which will be instrumental in leading the way to yet other television mega-series, all aimed at bringing the world of future fantasy into today's living rooms.●

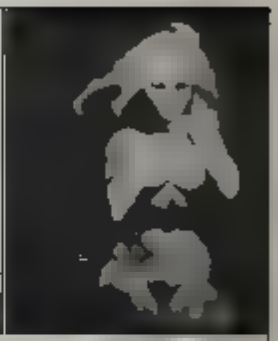
Carl Macek

FOUR MORE FOR THE FRAZETTA FAN!

This is the rarest and rarest of the Frazetta folios out of print for years. We've secured a limited quantity of this publication and are making it available on a first-come, first-served basis. Tarzan, David Innes and a host of Edgar Rice Burroughs heroes, villains and beasts are interpreted masterfully by the magic Frazetta pen. $2.00 plus 50¢ postage.

A companion volume similar in size and format features a collection of Frazetta's most difficult to find work—his CONAN sketches, John Carter of Mars illustrations, men's magazine art and obscure record album covers. After these are gone, there will be no more! Order your copy today. $2.00 plus 50¢ postage.

For the specialist! Here's a portfolio devoted exclusively to the Frazetta woman, an unforgettable collection of tortures with curves in places where most girls DON'T EVEN HAVE PLACES! 11 and double page-a-zed pin-ups make this one of the most unique Frazetta offerings yet—and are available only in this publication. $2.00 plus 50¢ postage.



The newest and best collection of art ever from the master of fantasy, Frank Frazetta. An invaluable addition to any collection. The New Frazetta collects dozens of movie posters, record jackets, book covers and out-of-print portfolios under one full-color cover. Available for a limited time only at $5.00 plus 50¢. The New Frazetta deserves a place on your shelves.

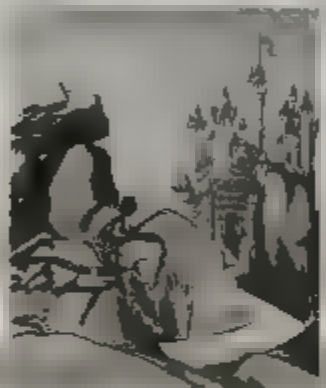
Collectors have demanded more and we've got it! Here is the second big book of Frank Frazetta art — a completely new volume — packed with rare and long out-of-print paintings that range from fantasy, horror and science fiction to the savage, steel-thewed heroes of Robert E. Howard and Edgar Rice Burroughs. Volume Two contains the first Frazetta book in size and content, 9" x 11" with 96 pages printed on the highest quality enamel stock for $7.95 plus 50 postage. Volume One of The Fantastic Art of Frank Frazetta is also available, and showcases dozens of the artist's finest spectacular works — JOHN CARTER OF MARS, TARZAN, BRAK and other immortal heroes created from the pages of the world's most explosive heroic adventure novels. Volume One is $6.95 plus .50 postage. Collecting enterprises of this art instantaneously would cost over $100 per book, and is available here at a fraction of that cost. EVERY PAINTING is in blazing FULL-COLOR, and many have been revised and reworked by Frazetta since their original publication, giving them entirely new scenes of art. Collectors will find the Frazetta "Tarzan" an invaluable addition to their shelves. Beneath its full-color covers, lies a wealth of excitement — in a volume which is really THREE BOOKS IN ONE! The first section delivers an inclusive, revealing interview during which Frazetta discusses his painting techniques, his approach to fantasy art, his personal life and his professional experiences. The second part runs a comprehensive chronicle of Frazetta's published work, an impressive chronicle that covers everything from comics and paperback covers to record jackets and movie posters. The third portion contains a portfolio of Frazetta art, rare and previously unpublished drawings and paintings, including the legendary "Kaidor" CONAN painting, published here in full color. As a special bonus, The Frazetta Treasury reprints an early western adventure story in addition to other full page examples of Frazetta comic art. The book contains over 80 illustrations and is printed on heavy vellum stock. Available now at $6.00 plus .50 postage and handling. Add to a fantasy magazine that takes you on an odyssey into the worlds of heroic fiction and the fantastic, Issue 1 features a 16-page installment of Richard Corben's Den in full-color, followed by the first part of a massive, exhaustive interview with Frank Frazetta, literally Frazetta's Texas is explored in a retrospective interview, with many illustrations. Essays on Batman and Conan are also included, along with features on the science fiction pulps, Corben's Bloodstar, and original fiction in 68 pages with full-color covers for $4.95 plus .35 postage. Ariel 2 features a Frank Frazetta cover painting and color throughout the entire book. The Frazetta interview is continued, with page after page of fantasy artwork. There are also 24 more pages of Corben's Den, along with illustrated letters from Harlan Ellison, Wendy LeBaron, Jay Kennedy, Michael Moorcock and others, major paintings and drawings by Frazetta, Jeff Jones, Corben and Bruce Jones. Number one this issue, which is printed on heavy, slick paper for top quality reproduction. $6.95 plus .55 postage.

FIVE FANTASTIC FRAZETTAS

NEW! THE FANTASTIC ART OF FRANK FRAZETTA BOOK THREE

Frazetta strikes again. With a brand new collection of astounding science-fiction and fantasy paintings. This is the third volume in Bantam Books' series of high-quality deluxe art portfolios presenting the most exciting paintings and illustrations by America's most amazing and popular fantasy artist Frank Frazetta. **Book Three** contains 96 pages, with 42 fresh examples of wildly imaginative art including 30 full-color reproductions and 12 spectacular black and white drawings. Tarzan of thundering warriors and an army of beautiful women spring to life in Frazetta **Book Three**—yours for just $7.95 plus .50 postage. Available in May

BORIS



Here is an impressive 52-page book devoted to one of the most influential new artists of the decade. Boris Vallejo. Packed with photos, drawings and dozens of finished paintings, **Boris** reveals in a definitive interview exactly how a painting is created from the first sketch to the final brushstroke. **Boris** contains a collector's gallery of rare and never before-published art with a new full-color cover painting and more for just $4 plus .50 postage. Numbered and limited to 3000 copies.

WOOD

The Wally Wood Portfolio is a 8-page booklet privately printed by the artist nearly a decade ago as a dramatic showcase of his mastery of diverse styles, subjects and techniques. Many rare, unusual, commercial and science-fiction illustrations are collected here for the first time ever. $2 plus .50 postage.

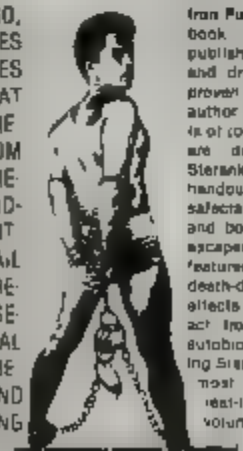
ELRIC

Elric of Melnibone is a high-quality portfolio of eight exceptional fine illustrations by fantasy artist Bob Gould. Printed on extra-heavy paper and enclosed in a luxurious gold embossed folder, the **Elric Portfolio** also contains an informative booklet by Eric Kimball that embellishes upon the intricately detailed artwork. **The Elric Portfolio** captures perfectly the mystic savagery of Moorcock's warrior-king and is only available in this special signed and numbered edition of 1000 for $20 plus .75 postage.

These two ACBA Portfolios were prepared in 1973 and 1974 to promote and publicize the Academy of Comic Book Arts. Both contain art by Adams, Frazetta, Starlin, Wood and others. **The 1973 Portfolio** contains 35 full-page illustrations in a protective folder and the **1974 Portfolio** features a comfortable collection. Just $2 plus .50 postage each.

acba

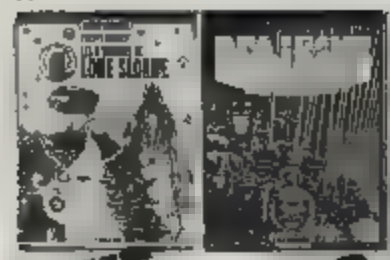
TWENTY YEARS AGO, I DEVELOPED A SERIES OF SECRET THEORIES AND TECHNIQUES THAT ENABLED ME TO RE LEASE MYSELF FROM ANY FORM OF RE STRAINT FROM HAND-CUFFS TO STRAIGHT JACKETS TO JAIL CELLS. NOW I'VE RE VEALED THOSE SE CRETS IN A SPECIAL BOOK WH CH BE LIEVE YOU W LL FIND TO BE FASC NATING AND FANTAST C BE CAUSE IT S REAL CALL T IRON PUZ-ZLES.

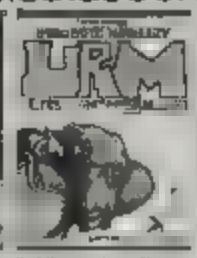


IRON PUZZLES

Iron Puzzles is the most original book of escape magic ever published, brimming with photos and drawings all created and *proven effective* by magician-author Steranko. An encyclopedia of tools, tricks and techniques are dramatically revealed as Steranko explains lockpicking, handcuff and leg-iron escapes, safecracking, rope, chain, bag and box release, straightjacket escapes and jailbreaking. Also featured are special sections on death-defying stunts, wild stage effects and a complete escape act. **Iron Puzzles** is packed with autobiographic material revealing Steranko's toughest escapes, most dangerous stunts and real-life challenges. The volume comes in a *specially designed portfolio* case limited to 1000 autographed copies for $12.50 plus $1 postage, handling and insurance. Available in April.

Volume Two contains 80 pages of fantastic art for connoisseurs and collectors, available for $4.50 plus .50 postage and handling.





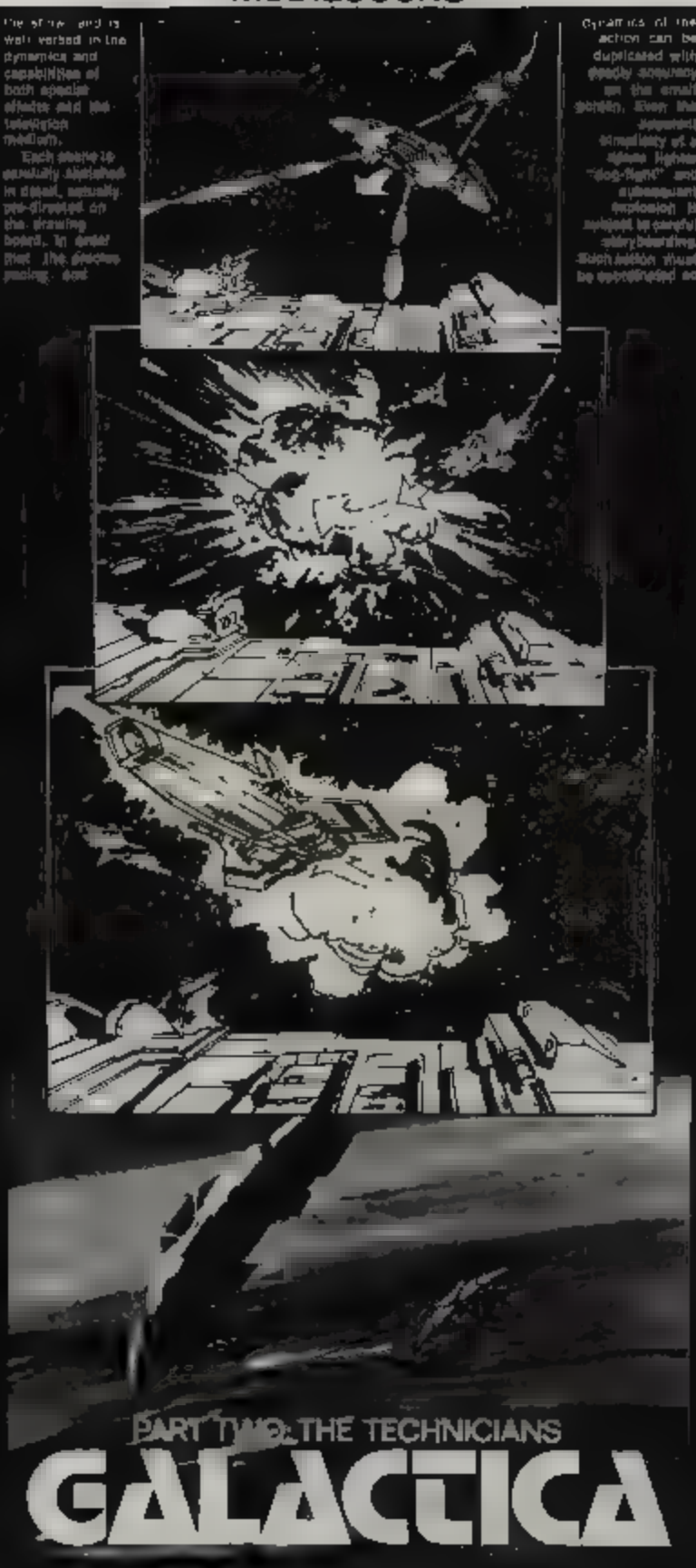
FIVE FANTASTIC VOYAGES!

Prentice Dunbar a man after my own heart, a dreamer-adventurer who's kept an amazing diary of his stormy, passionate trips across scenes, solar logs and spaces in between things and living galaxies. Here are the full-color Dunbar books we've received from France and Italy in their remarkable issue form and reprinted

Star Voyages of the Steam Tramp, Jeff Hawke, Jr. With his intrepid mechanistic friend Dalbiac, is a chronicle of eight exciting, delightful, bizarre and fantastic adventures in space and beyond. Voyage to the Stars and Gormish Voyage is a tale of swords and sorcery in a gleeping, insane alien world, complete with an equal time for the Fool to make a mockery of the art of romantic adventure and description. The Night

Each Dream. Never Heard. Moon Count Zeno and a herd of other eerie living creatures make their Master Moorcock, a strong author in the Burroughs tradition, a special, bizarre, fantastic kingdom of Blackpool Tower, populated by strange, ephemeral and hideous demons of your darkest imagined

Roger Dean's Titans are staring record inches and appearance. [illegible] believers total you know he paper as a master [illegible] [illegible] [illegible]



PART TWO: THE TECHNICIANS

GALACTICA

BARRY SMITH FANTASTIC ISLANDS

AN EXQUISITE LIMITED EDITION PORTFOLIO

...a distant age, in a realm near the edge of forever, lives a race of mystic beings whose regard, power and majesty will endure until the final Armageddon. They sprang from the very earth itself, drew their wisdom from the wind and tempered their courage in the flames of time. Warrior gods? Haunted idols? Spectral guardians? Their secret may be lost for eternity or captured forever in BARRY SMITH'S new portfolio Fantastic Islands. An extraordinary conceptual approach to sword and sorcery art in the tradition of the artist's Four Ages. Four startling prints on quality stock (10x15¼) protected in a heavy illustrated folder. Limited edition of 1000 signed and numbered copies $12.

NIGHT IMAGES

...ly as often a book distinguished ...t with a remarkable synergist ...ic masterpiece portrayal, always ...ighted, captivating, scientific ...nception that reinvigorates the ...ge of Robert E. Howard, whose ...ing genius and struggling vitality ...ought to life the heroic figures of ...arben, Wulf and Solomon Kane. Night ...ages offers over fifty of Howard's ...ll-unpublished and pastel works that ...ight flesh savage warlords and ...ream warriors as the darkening ...ortunes of death. Howard's ...orks as rich with the ...ynamic images that have ...ade him the prime superstar of ...ord and sorcery literature, ...ighted by full-length color ...ortfolios, narrative drawings ...d stunning monochromatic ...ustrations of the most ...ortant scenes from the ...ork of the master.

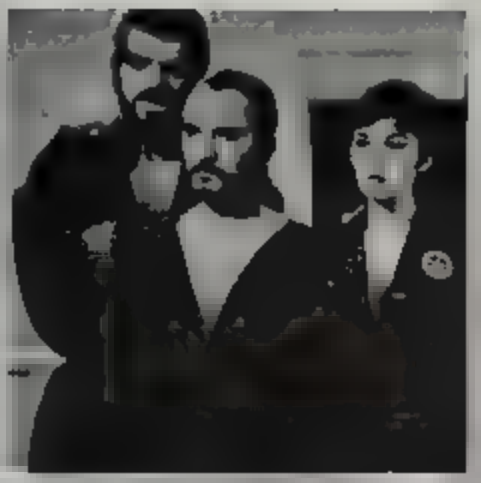
The volume itself is a remarkable production, designed from the initial stages as a unique collector's edition following the tradition of the expensive, rare and high-priced Arkham House publications. Night Images is 9x12" in size, with thick, hand-bound covers elegantly wrapped with a full-color dustjacket. The interior is printed on heavy and expensive parchment stock. Night Images features the art of Frank Frazetta and Richard Corben—from a full-color dust jacket of a primordial warrior being carried by giant winged beasts to thirteen full-page illustrations. In addition, each page is framed and illuminated with a decorative border by Corben. Night Images was newly published by Arkham House, numbered and signed to 1000 copies. Priced at $35.

AMERICA'S NEW MAGAZINE OF POPULAR ENTERTAINMENT

MEDIASCENE

ISSUE 29

SECTION 2



the formula for success: spectacle, special effects, sex and super heroics.

reaches of outer space, on the scientifically advanced planet, Krypton. Two scenes unfold which will rapidly bring both him and another by the population of Earth.

Jor-El (Marlon Brando) and his Elders of Krypton (Trevor Howard and Harry Andrews) preside over the trial and sentencing of three anti-criminals, General Zod (Terence Stamp), Ursa (Sarah Douglas), and Non (Jack O'Halloran), banishing them to the planet Phantom Zone.

Turning to more important matters, Jor-El then tries to outline his scientific deduction that the planet Krypton is doomed to total destruction. Unfortunately, his words fall on deaf and hostile ears, working against him as he becomes a fugitive suspected of treachery and disunity.

Facing against the police and impending doom, Jor-El and his wife, Lara (Susannah York), place their baby, Kal-El, in a small rocket designed to support and educate him with sophisticated electronic systems. The survival ship blasts off just as Krypton explodes in a flash of stellar destruction, sending out fragments of countless millions.

Baby Kal-El begins his journey through space, learning from Jor-El's prepared tutoring stories, while his tiny spaceship hurtles in a Kansas wheat field owned by Jonathan Kent (Glenn Ford) and his wife. They decide to raise the child as their own. The years pass quickly with the young Superboy carefully testing and hiding his super-powers behind the mask, bespectacled alter-ego of Clark Kent.

As high school graduation approaches, Pa Kent suffers a massive heart attack. After the [illegible] Clark [illegible]

IT'S A BIRD! IT'S A PLANE! IT'S A PREVIEW!

SUPERMAN

Lana Lang (Margot Kidder) has life-changing news to impart—and she might as well say it on the way home from work. So she and a colleague carrying Lois and Jimmy piggyback about to topple over off the *Planet* roof.

Suddenly Superman makes his dramatic debut before the citizens of Metropolis. But this spectacular rescue is only the beginning of a dominant night for the Man of Steel, who pursues his pre-ordained destiny by routing out aliens in mid-flight, cybernetic conglomerates and the glacier-cubes inside of the East River.

Next morning, all Metropolis is talking about the mysterious new Superman—just Clark gets back a document and his secret experiences with Lois in her apartment. A sudden spermatozoa problem centers the attentions of the Man of Steel, causing him to quit a fast disappearing act when Lois momentarily enters the kitchen.

In the street below waits Lex Luthor (Gene Hackman) and his partner, Eve (Valerie Perrine), who have appeared previously in a series of brief specials in which they have been questioning and telling extremely true and gripping information for the "Dawn of the Century." Luther asks out Superman, and shows him into a trial by fire, ice, darkness and acid, so that he can evaluate the potential threat to his universe posed by his new adversary.

The challenge is highly publicized and Lois arranges to interview Metropolis' new guardian. She is tracked to an ancient-but-world flying tour in Superman's arms, including stops at the Taj Mahal, Paris, the Vatican and Stonehenge. Liberally sweet off her head, she writes her article, which includes information on Superman's Kryptonian origins and his daughter-hood by Kryptonite.

After reading the interview, Luthor plots to acquire a couple of Kryptonite, and immediately sets his criminal plans in motion. Through a double deception, he lures Superman with the golden symbol of his mortal enemies—who is predictably put to work—and obtains Kryptonite. Now Jimmy, but the second rocket is successfully programmed to crash open the San Andreas Fault in California. Luthor has been buying desert property along the fault line from impoverished Indians, land which will become worth more than gold after the crash.

Luthor discovers Superman not joining him as an underground ally, shows the doll and is released, and the man of Steel is left to die with a block of Kryptonite on his chest. While Luthor leaves to watch the gallows erupt on the TV monitors, Superman manages to overcome the Kryptonite by exposing himself to the sun, and gets her to rescue the deadly Kryptonite.

Blasting through the sidewalk, Superman rises to catch up with the newly released rocket. The Kryptonite causes it to explode, and the San Andreas Fault does not split and forces Superman to work overtime repairing the damage with diamond-hard molecular bonding. Meanwhile, following the information found into the corresponding living compound to repair Kryptonite, Luthor has flown and swings land aboard, preparing and developing the Ultimate Nuke Device with real atomic personality spanning an open flame for a powerful thermonuclear explosion. The resulting blast from this explosion will create powerful waves, and consequently sinking Lois, who has been interviewing the aliens and their pilots.

When the danger subsides, Superman returns to arrest Luthor, completely forgetting the thermonuclear missile, which has been propelled into the dimension of Krypton galaxy, in a blinding flash, the atomic warhead explodes, ripping a hole in the Phantom Zone and releasing General Zod, Ursa and Non. Incapacitated by Kryptonite, Superman is helpless as the three villains begin their reign of terror.

Superman II

Several days pass and it's business as usual in Metropolis. Superman saves a crippled jetliner, during Lois already suspect that Clark Kent and Superman are one-and-the-same person. Meanwhile, Perry White has an assignment for both of them at Niagara Falls.

On the moon, two Prisoners and two Amerikan astronauts are killed by the newly-escaped Kryptonian villains, who have set their sights on the Earth. Meanwhile, Lex Luthor breaks out of prison, injures Otis, and breaks down for Superman's Fortress of Solitude, where he talks to the holographic Jor-El and learns of the imminent arrival of the Phantom Zone fugitives.

Ignorant of the late dangers that lie ahead, Clark and Lois arrive at Niagara Falls, where she proceeds to discover it is really a Superman honeymoon hideaway. Clark's timid and mild-mannered persona, unsurprisingly, does nothing for the love of Lois' outrage only to be greeted by passionate gratitude from a grateful to her hotels. With the world in eminently assured, the loss of their costumes for double identity and marriage for Lois, after which they have decided to formally explain their relationship at the Fortress of Solitude.

Lois quickly gets at home, she Superman showing about the world and meeting with the best wishes. After dinner, they watch some of Jor-El's home movies of Krypton, and mention the romantic evening by making love on the North Pole. After words, the Man of Tomorrow carrying Jor-El at the Wisdom Crystal, finally revealing to his wife-to-be his unbelievable secret: that he is Superman and has also a normal man.

In the outside world, however, the three supervillains have flown to Washington DC. Some of the flying the Washington Monument from the center of the Pentagon and promptly disappear through the tower of the World. Lois shows off to visiting Soviet Premiere with the news where Superman, and the trio breaks into the White House to force Jimmy Carter's resignation. Lex Luthor arrives and flies again as Luthor's puppet Superman, and explains they believe the closest friend, Lois Lane.

Victims of these earth-shaking events, Clark and Lois are dining and plan their future together at the Fortress. Stopping for lunch at a diner, the unaware Clark Kent is beaten unmercifully by the bullies, and regains consciousness at Lois' side only to hear President Carter's abdication announcement.

Hopelessly trapped by the Kryptonite, and relatively powerless, Clark sets off to the Fortress of Solitude's only hope for salvation—Jor-El! Arriving too late before watching his artificial computer recreation of that Superman may live again. Unable to help, Lois returns to Metropolis just in time to find Perry and Jimmy being beaten and herself about to be kidnapped.

Faster than a speeding bullet, Superman crashes into the scene and a cacophony of titanic fury ensues between the four Kryptonians. Damage, buildings and the Statue of Liberty all become thudpowning casualties, but with the inhabitants of Metropolis in danger, Superman mysteriously disappears.

Luther suggests that they head off the Man of Steel at his Fortress of Solitude, where he will be defenseless against his powers. Superman is visiting her there in the vast arctic wastes, but a ruse to lure an help on Lois' shoulder by Jail Lois. Luther cunningly learns that Superman owns his weakness elsewhere in the deepest core of his powers.

The closing sequence takes place, but a surprise is revealed when the still-super hero emerges and overpowers the new super-villains, and even Otis is punished and Otis. Before Luther and his cohorts had arrived, Superman produced such an action, and successfully rigged the molecular chamber to draw the powers of the three Kryptonians outside, without affecting the old Kryptonian twins.

After the villains have been flown out in Army helicopters, Superman destroys the Fortress of Solitude and takes Lois back to Metropolis. A tearful farewell and promises to keep the secret of Superman's identity are made, but the Man of Steel knows he must make the decision that will have the property of his adversary, even if it means losing the love that he has found.

At year's beginning, spent Superman flies around the world on the romantic direction of its regular season. The plot shows some backwards, and then time and travels and reverses, among the scenes of the recent past to be viewed.

Only Superman supporters when one week earlier, Clark and Lois had a day on their way to work, passing Lois and Eve on the sidewalk. Across the city, someone is in serious danger and a cry for help is heard, but when Lois turns, Clark has disappeared and thousands of eyes are turned skyward, following the blue and red figure flying overhead—flying like a bird ... or a Superman ●

STAR

RASH

bless my soul ...it's the space patrol!

The great successes of Star Wars and Close Encounters at the world's box offices has unreservedly opened the floodgates for a deluge of stellar cinematic entertainments. From cheap exploitation flicks to multi-million dollar epics, they will predictably merge from space labs to spectacular fiction to science fact.

It is no surprise then that American-International Pictures is among the first in the race for space. In the past, the AIP pictures have been rich in rabid invaders, orbiting aliens and an endless stream of flamethrowing critters and creatures galore (a with radioactivity fixes simple wonders if AIP could have made it through the 50s without radioactivity). It is a surprise, however, that their upcoming offering, Starcrash (set for release June 12th), is an epic in its content and budget.

The initial advertising art for the film (reproduced here) was painted by John Berkey, and sets the tone for the action: the greatest pilot in the galaxy dallies the intricacies of an evil dictator to abduct the son of a star conjurer. Along the way are encounters with wild aliens, robot body-guards, sexy amazons, star soldiers, strange humanoids and all manner of weaponry and hardware, from laser swords to death battalions daring to deep space.

If there seems to be a vague familiarity about all this, the film's writer/director, Luigi Cozzi (plunged in the wedding up Lewis Carroll, researcher on final Starcrash was concerned and put into production before the release of Star Wars. "Politics, time, and evil violence have absolutely no interest for me," he confides. "I like to see spaceships in movies." Spectacle seems to be the very essence of Starcrash, indeed, the plot, gags, patter and paraphernalia could easily been inspired by the expansive antics of Flash Gordon, Thrilling Wonder Stories or Amazing Stories from the 1940s.

The film is being produced in Rome's famous Cinecittà by Nat and Patrick Wachsberger on a 10-week shooting schedule spread over four sound stages. Appearing to expand, there hasn't been as much concentrated activity since the days of Ben Hur. Special effects director, Armando Valcauda, describes the to-be being as sophisticated as Star Wars, while other sources reveal the final print will emerge from a Los Angeles

movie lab.

The cast of **Starcrash** is as interesting as it is diverse. Caroline Munro, whose outstanding assets have garnered a legion of fans, portrays Stella Star, the galaxy's No. 1 space pilot turned smuggler. Her admirers won't be disappointed; she sets out to conquer the universe in a black leather bikini, fishnet stockings and thigh-high boots.

One-time Evangelist Marjoe Gortner has been cast as Akton, her side-kick, a humanoid with insect eyes and ultra-mental powers. Gortner claims to have worked on the shooting script. "We tried to turn Starcrash into a spaghetti space western because that's what American audiences will go for."

Christopher Plummer, a fine stage and screen actor has the role of the Emperor of The First Circle of The Universe. His son, Prince Eric, is played in the true heroic, Buster Crabbe tradition by David Hasselhoff, a tv soap opera performer who was discovered waiting on tables at the Marina del Rey by the film's casting director. Munro's real-life husband Judd Hamilton rounds out the cast as the tall robot Helle (L for short). His part required that he be literally bolted into a second skin of sleek, black armor with a Vaderesque mask. He is silent throughout the film, and, it is reported, gives a more mechanical approach to the role than was taken by R2D2.

With its obvious emphasis on action melodrama, spectacle and sex appeal, **Starcrash** invites comparison most closely with **Barbarella**. The production is amply transfused with female flesh: 24 harem girls in rainbow-colored, see-through gowns with matching wigs and make-up, a galactic queen played by an oriental belly-dancer, a race of amazons in mini-skirts trimmed in leather and metal.

Costume designer Giorgio Desideri, sets us straight on the matter. "I wanted the women's costumes to be more sexy than special. I tried to get away from the vulgarity of comic book art and make the look more elegant."

The film opens aboard the magnificent imperial spaceliner Murray Leinster as it speeds through an unexplored region of space that legend calls "the galaxy of the accursed." Without warning, the giant cruiser spins out of control, heading toward certain destruction on an alien planet. Just before the crash, three tiny escape pods are launched.

In another part of the galaxy, the beautiful pirate, Stella Star, guides her small, swift spacer in evasive maneuvers to escape a police destroyer. Cornered, she eludes her pursuers by diving into a dangerous Black Star cortex, and emerges close to one of the imperial escape pods. Looking for unexpected treasure or new adventure, she decides to search the pod, and finds the body of a wounded officer in the pod empty and are attacked by a

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His purpose in freeing the pair is to employ them in a secret mission. He describes the disappearance of his son aboard the Murray Leinster, and reveals the malevolent Baron Zarth Arn to be the next in line for the throne. They accept the mission to find the prince and are joined by Thor, the Emperor's hand-picked audio transmissions specialist.

The quartet returns to the galaxy where the tragedy occurred, and locates one of the pods on the planet Armatos. They land to investigate, discover the pod empty and are attacked by a

have been betrayed by Thor, who has rendered Akton unconscious and is unsuccessfully attempting to pilot the ship to a prearranged meeting with the diabolic Zarth Arn.

Meanwhile, Stella and Helle are left to die in the killing night-frost. The robot manages to save himself by immersing his body in the still-warm lava after the girl enters a death-sleep and becomes a figure of solid ice. The next morning, Helle discovers that Akton has overcome the traitorous Thor. Together they bring the beautiful buccaneer back to life by transplanting

Taking shelter in a nearby cave, the stranger removes his mask, and introduces himself as Simon Ashton, the only survivor of the Murray Leinster. He explains that the emperor's son died in his arms, and that he created the storm from his now-drained energy batteries. When the thunder dies, the troglodytes return, only to be driven off by Akton's skillful use of a laser-sword.

Moments later, the group is rocked by a deafening roar. They investigate the source of the sound, and discover a gigantic crystal ship—an awesome, faceted prism which emits a fantastic resonance as it spins. They also find the machines that project the mental monsters into space—the reason the Murray Leinster crashed. Exploring deeper into the twisted labyrinth of machinery, they become

Their captor appears. Zarth Arn, tall, imposing, guarded by a host of glistening steel skeleton robots. He reveals that Simon is really Crown Prince Eric, and that the Emperor is on his way there after receiving a false message. The planet has been mined with explosives set to blow the world to dust after the imperial troops have landed, killing both father and son.

With the robots guarding his captives, Zarth leaves the planet just before the Emperor's starship arrives to defeat the steel assassins. The planet is only seconds away from destruction when the Emperor raises his

squad of warrior women amazons in the service of Zarth Arn. With the help of Helle's built-in hyperweapons system, they are able to overcome the attack and blast off to the safety of space.

Soon thereafter they resume their search on another planet whose surface is heated by flowing lava during the day, and freezes to 100,000 degrees below zero at night. Here they find the wreck of the Murray Leinster its crew torn to shreds by the impact of the crash.

Back at their ship, Stella and Helle discover the entrance hatch locked from the inside. They

hole organs into the girl.

After the operation, the trio rockets into space where Akton plots the probable trajectory of the third pod. As they approach their destination, the planet Abbar, their ship is invaded by bizarre, gelatinous creatures in the ensuing battle, Helle is short-circuited into immobility, but not before it is discovered that their attackers are mental projections which Akton dissipates with his unique powers.

Landing on Abbar, they locate the third pod, only to find it empty. Before they can determine a new plan of action, they are surrounded by a pack of savage troglodytes. Helle is destroyed by the merciless beast-men, and the trio is driven backward in defeat until they are joined by a stranger in a golden mask who protects himself with an energy shield. Suddenly, a storm materializes and the thunder scatters the creatures.

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Led by the Emperor's flagship, the imperial fleet engages the enemy armada in a spectacular cosmic duel. Stella and the prince board Zarth Arn's warship after the command suffers devastating losses. The two heirs to the Throne of the Universe clash for the last time, with the sinister Baron forfeiting his life. Moments later his ship is blown to atoms.

The battle has been won. Stella and Eric give themselves to each other: their son, in turn, will someday rule the galaxy. "The universe is at peace."

A CONAN The spectacle. The savagery. The supernatural. Reproduced actual size (20"x23" on) is Smith's final new exploration of the invincible barbarian. Conan $3.00 plus

B THE GRORLIMEY PRESS CATALOG is a two year in a capsule portfolio of Barr Smith's published works in 974 and 1975, most of which are out of print. The book is 8½ x with all pieces presented in page size. Smith has included a painstaking 4500 word critique on the progress and purpose of Grorlimey Press. Printed in two colors throughout the Grorlimey Catalog is $3.50 plus 50

C WHITHERING a breathtaking realistic black and white print of a demonic deathshead visage. A superior achievement of ultimate detail. Whithering is 5 x 7. For $2.50 plus 50 postage

D THE LORD OF THE BLACK CORSAIRS IS Smith's newest and most strikingly savage poster to date. Reproduced same-size 16x24 and in striking full color Lord of the Black Corsairs is a dazzling display of barbaric delight for $4.00 plus 50 postage

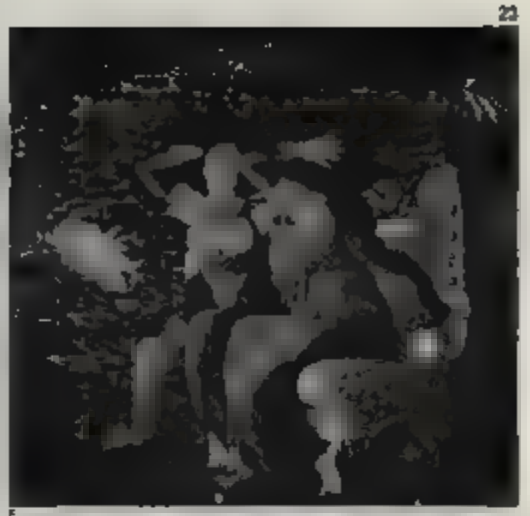
E THE MOON & STAR BOOK MARKS are 9" high and come in two different sets of five with color borders. Tack them in your favorite Conan novel or mail and frame them collectively. Red is a striking savage beauty brandishing sword and spear. Blue is a sequential midnight dance by a near naked maiden. Order by color $1.50 each both for $2.50

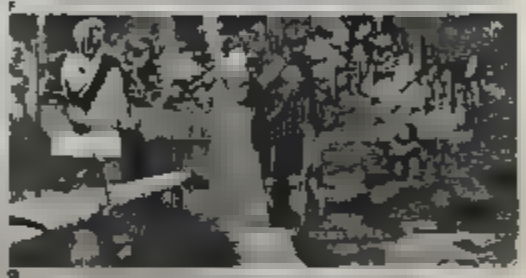
F BOOK OF BAMOTHRACE Reproduced original size (24" x 30") this print is a fascinating conceptual presentation in six colors. The signed and numbered edition is $12.00 plus $2.00 postage and insurance. Unsigned is $8.00 plus 50

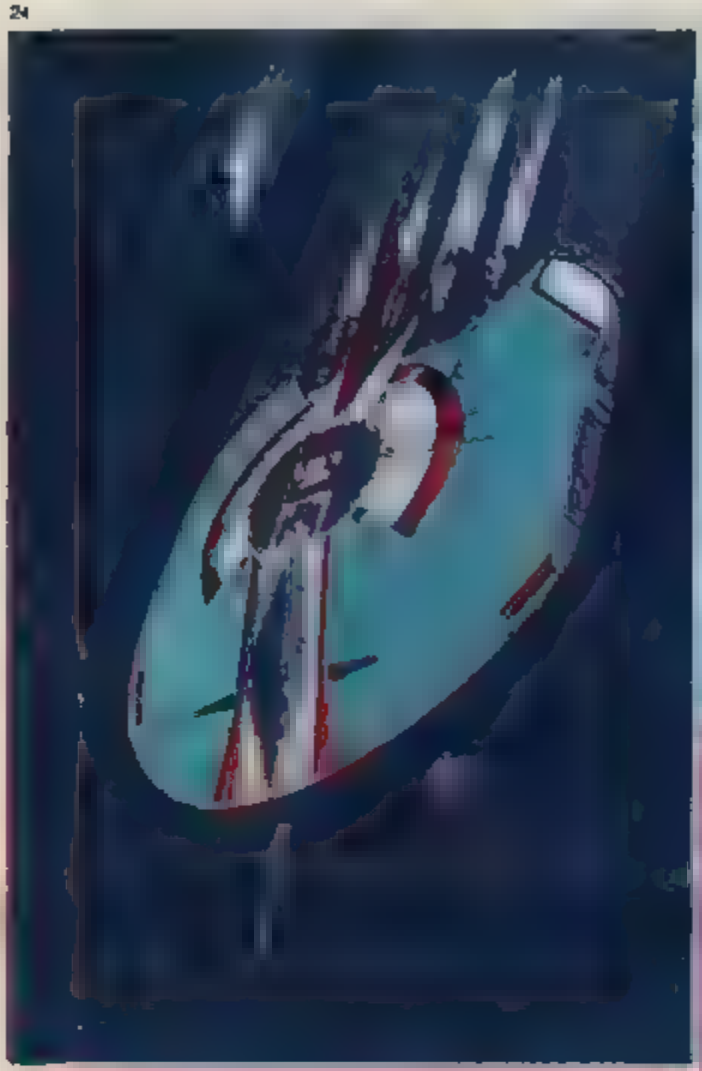
G THE ENCHANTMENT is an unearthly enigmatic and evocative probe into the universal mystery of reincarnation. The Enchantment is in full color measures 13"x25" and is the last of a limited signed edition of 500 $8.50 plus $1.00

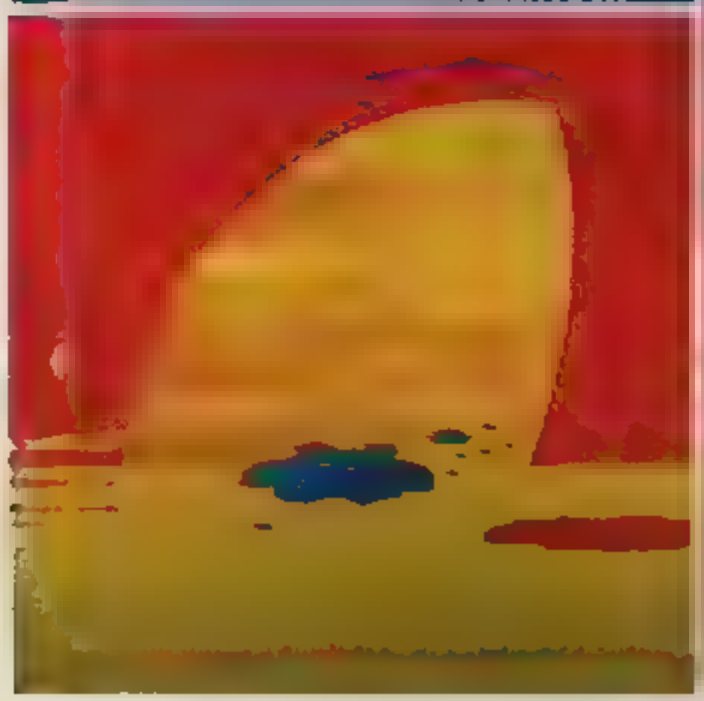
H PANDORA A curiosity must be satisfied. Smith captures this moment in a full-color print with a wide gold border 24½ x 24½ in an octagonal format. There are the last of 500 signed editions, mailed flat for $20.00 plus $2.00 postage, insurance

DEVIL'S LAKE is an exceptionally beautiful and haunting print in full-color on quality paper. An overpowering 25" x 25". The Devil's Lake is available unsigned for $5.00 plus 50 or signed and numbered, printed on hammer paper and mailed flat and insured for $20.00 plus $2.00









GALACTICA

PART THREE: THE DESIGNERS

Realistic-looking spacecraft and hardware are as vital to the success of Galactica as they were to Star Wars with its collection of THE fighters, rebel starbase runners, X- and Y-wing fighters and the awesome Death Star. The architects of the TV show are slightly aware of the importance of accurate and imaginative technology, and, to that end, have retained the services of designer/artist Joe Johnston.

Johnston is presently a devotee of the intricate hardware school of spacecraft design which achieved prominence amongst filmgoers with the special effects of Doug Trumbull in 2001. There is a convincing and functional look about Johnston's designs, subtly influenced by the mysterious economy of genuine NASA technology. Eschewing alien gadgetry and unnecessary Flash Gordonian embellishments, his treatment of sphere hardware gives the illusion of ultra-reliable, with an endless array of wiring, tubes, cables and work panels. There is a tremendous utility in this hard-edged approach, overwhelming in detail, and constructed of the complicated powerplant under the hood of a diesel truck.

Johnston's technique is extraordinary in the application of large scale geometric forms for each ship's overall design. A curious example of identification homogeneity is evident: the good guys fly in craft of straight-line designs, e.g. Y-fighters, sleek cylinders and rectangles with almost delicate needle-nose or wedge contours. The enemy is represented by circular designs and bizarre, threatening angular craft of intimidating mass. As a Cylon battleship with a utility catalog, even Han Solo's Millennium Falcon fits this framework with its saucershape and wedge-like prow.

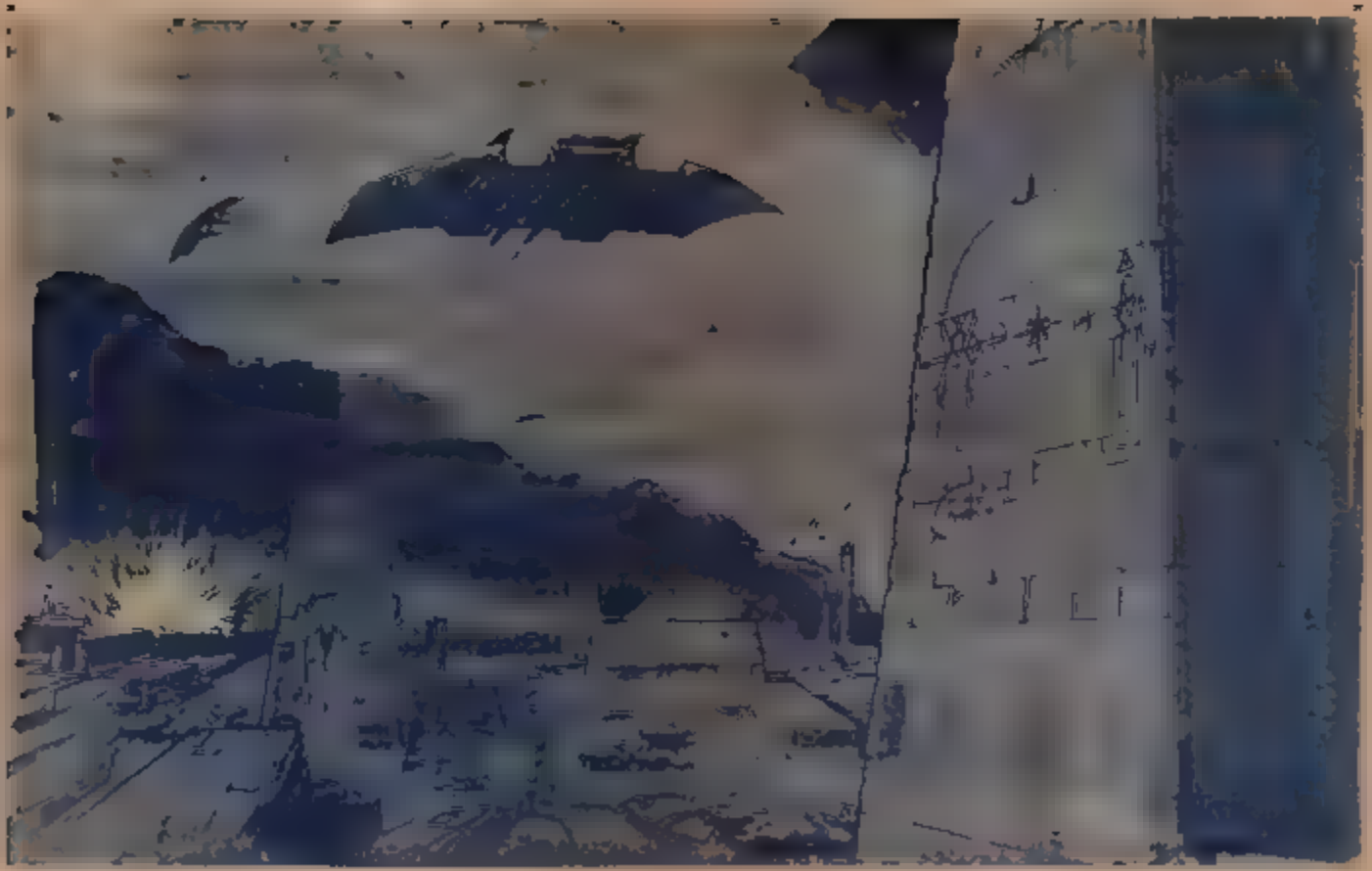
For Galactica, Johnston has produced drawings that approximately reflect an investment of a person of passing years in the realities of architectural formalism.

The mothership, Galactica, portrays a curious acknowledgement to the Eagle ships of Space 1999. The Galactica is a much larger ship however, and looks like the real thing as opposed to the fragile 1999 toys. The needed, and a difficult, curved angled target to select incoming fire.

The attacking Cylons resemble the bellied dark cousins of an already earlier, likeably ugly mechanical bumper machines as part of the ship. Also like an aircraft carrier, the landing bay is protected by extensive gun turrets, and a crack fighter is commendably paraphernalia.

The smaller Cylon ships are circularly designed. The Johnston that are unusual and attractive but not suited to the military demands of the rest of the production.

The illustration presented on the following two pages displays a unique view of Johnston's work and the entire Galactica project. This is a pure action drawing, a departure from the artist's usual style, and showcases merits solely attaining the peaceful inhabitants of the planet Caprica. Particularly interesting are



EMPIRE

Samuel R. Delany and Howard Chaykin are creative talents who have made deep impressions in their respective fields, concentrating primarily on the genre of science-fiction and fantasy. Both have been lionized, rejected, criticized and paralyzed by their peers and the public. Now they are collaborating to develop a breakthrough novel in graphic story form, a project that will draw still more attention to its creators and itself. Its theme is epic, yet its virtues are humanity and individual freedom. It's an adventurous action-filled excursion beyond the stars. It's the tale of the creation and destruction of Empire.

The author of **Empire** has been praised by **The New York Times** as "the most important writer of science fiction in the English language today." Delany's novels, despite or because of their massive 500-plus page counts, all sell in excess of 250,000 copies, with one of his latest books, **Dhalgren**, reaching the 750,000 mark.

Howard Chaykin has been called by **Star Wars'** writer/director George Lucas, "a very gifted artist whose work I've admired for years." At Lucas' suggestion Chaykin was assigned the original **Star Wars** comic adaptation which was reprinted five times in six months. Chaykin is recognized as an energetic and experimental talent in the comic book industry.

In the past year both men have joined forces for a revolutionary graphic presentation, the first major original science-fiction novel ever to be presented in full-color designed to appeal to both S-F and comic readers.

On the cover of this issue of **MEDIASCENE** and in this feature, is an exclusive preview of this work in progress. The illustrations on these pages are the only view of Empire that will be seen before its release campaign in late summer.

So what exactly, is Empire?

Empire is a 112-page novel that transcends the boundaries of the traditional comic book format as well as a major effort by an important creator of science fiction.

It's a complete departure from accepted comic art standards: every spread features meticulously rendered full-color paintings unobtrusively by word balloons or crude hand-lettering, and utilizing a special Roaring-Axis page structure, designed by Byron Preiss, to integrate art and type into a totally original unified form.

Empire is the result of nearly a year's labor: the longest single original graphic story in full-color to be published in America at one time.

Empire represents a publishing revolution.

Empire is about revolution.

Empire begins on Earth in the year 8245. There are 100 cities called New York, each of them are spelled differently. What follows is an odyssey that combines elements of **Star Wars**, **The Prisoner** and **North by Northwest** with stirring verve and imagination.

To put this book in proper perspective, one must look at Delany's string of recent successes. **Nova** was a rousing, six-stops-out space adventure of mammoth proportions. **Dhalgren** played down the action and opted for more intellectual creativity. **Triton** captured the essence of both previous novels by blending epic concepts and high adventure. **Empire** ranks within this company and is most closely related to **Nova** with its chase across many fantastic worlds, escape from deep space, and a trip to a planet of amphibians on the dark side of a three-moon universe—all this involving over 20 primary characters.

Empire is the story of Wryn, a young university student thrust onto a rebel starship in an ancient sector of an abandoned world. He is reluctantly caught up in the adventure after he saves the life of Oralon, a rebel heroine with a thousand identities. She is an erotic, sexy brunette who has become a legendary leader/warrior in a rebellion against a universal enemy.

The object of Oralon's subversive activities is the fascist inter-planetary society called the Kunduke. In the past, Oralon's home planet had been conquered by the Kunduke armies which plundered and raped the globe, viciously exploiting its inhabitants.

The focal point of **Empire** is power embodied in the Meta-Max, a highly sophisticated information system which distills and extrapolates data to an infinite degree. This refined information is used by the Kunduke to enslave a thousand conquered worlds, keeping track of billions of details that are coordinated and synthesized into unimaginable power.

The Meta-Max is the creation of two scientists: General Loipha, loyal to the fascist regime, and Dr. Talos, initially more interested in the system's analytic value. The key to ultimate control is the Meta-Max, a large green crystal, shaped like a demon. Upon learning of the intended malevolent use of the Meta-Max, Dr. Talos smashes it into eight pieces which become scattered throughout the universe.

The quest of **Empire** revolves around the Kunduke's search for the segments of the demon, and Oralon's efforts to foil them. The odyssey leads from the underwater mining cities of the planet Cryx, to the volcanic planet of Praxis with its sentient muck creatures. Visual Orality factor as the chase leads from world to world, eliminating the original chapter headings: *Pastures of Time*, *The Glass Goblin*, *The Fire Down Below*, *The Crater* and *The Sound of His Wings*.

In **Empire**, Delany returns to the style of fast-moving adventure story-telling that propelled him to fame in **Nova**. Developing an expansive conceptual foundation to support an emotionally-charged plot, Delany delivers a true graphic novel—not a short story expanded to comic book form. **Empire** is a conceptual cornucopia of ideas, characters, theories and activities written specifically for this special format project. It's a book to experience with the mind and the heart for both its characters and its thoughts.

To illustrate **Empire**, Howard Chaykin has produced the most exciting, full-bodied and colorful work of his career unhibited by restrictive genre clichés and preconceived artistic expectations. Chaykin has combined watercolor, acrylic, colorful marker, pencil and pencil to achieve remarkable effects presented in conjunction with a dramatic new approach to sequential storytelling. His work is more realistic than has ever been seen in the comics, and at the same time more vibrant and experimental. Almost every panel in **Empire** is representative of a full scene, carefully composed and executed.

The author and artist of **Empire** are striving to recreate an old-fashioned sense of wonder and excitement—the numinous, thrilling experience of reading a book and waiting to go on reading for days and days.

Empire entered production during the winter of 1978, a "freezing pre-**Star Wars**" period when science-fiction meant low-run paperbacks, not multi-million dollar cinematic epics. The film-generated interest in sci-fi is not unwelcome, but readers will be delighted to discover **Empire** was conceived as an excursion through worlds and civilizations not yet glimpsed on the screen.

Whether **Empire** receives the reader-ship it expects remains to be seen, but based on similarly priced packages of recent months (notably **Mythopoeikon**, Roger Dean's Views and the Frazetta volumes), the marketplace is encouraging for higher priced fantasy publications. **Empire** is an effort to transcend the mediocrity and space-concept pudgel limitations of the comic book medium, endeavoring to produce a respected work of lasting interest.

The publishers of **Empire** have given the book their full support, committing themselves to the largest print run ever for an oversized paperback format. Putnam/Berkley Windhover Books and Byron Preiss Visual Publications have planned for a 50,000 copy printing based on the currently expanding SF market and the emergence of **Heavy Metal** as a successful comic magazine with a monthly schedule. David Hartwell, Berkley's science-fiction editor does not view **Empire** as a risk, but rather as an opportunity to present a compelling novel with one of science-fiction's top storytellers, and the best-selling artist at Marvel's **Star Wars** comic series.

In addition to the large paperback version of **Empire** at $8.95, Putnam is authorizing a special printing of 1500 hardbound copies, to be numbered and signed by both Delany and Chaykin. As a special offer available only to **MEDIASCENE** readers, **SUPERGRAPHICS** presents the opportunity to order from the first of these hardback editions of **Empire**, beginning with number one. This is an exclusive **SUPERGRAPHICS** offer, presented only once before **Empire's** full publication. The exact price has not been decided upon but it will not exceed $25. Reservations will be accepted immediately for $10 with the balance to be billed upon publication.

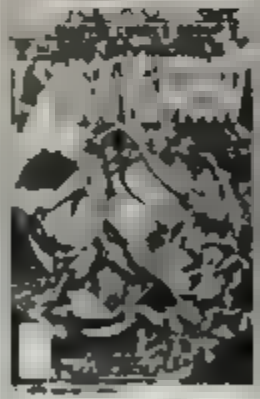
Readers interested in further information on **Empire** may write to Victor Temkin, Office of the Publisher, Berkley Books, 200 Madison Ave., New York City, 10016.

The comic book in America has been a constant source of popular entertainment. **Empire** maintains that tradition at times by being fantastic and funny, romantic and dramatic, in the bargain.

It's a radical departure from the established comic format.

The comics revolution continues, and **Empire** may be the most decisive victory in the struggle to date. It's an exciting preview of the future of the graphic story medium, a dazzling view of the shape of things to come.

COMIXSCENE



Shooter scores with policy bullseye

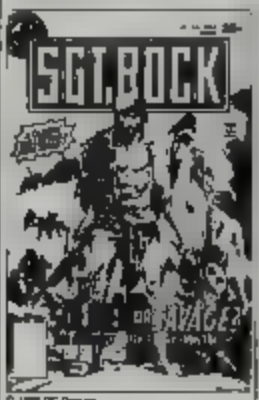
news/views/reviews from the world of comics

completed tale is enjoying the non-superheroic aspect of Skywolf, and Wolfman refers to it as "Blackhawk done right."

Despite Gene Colan's current availability and the tight working relationship between author/artist and inker Dracula just can't seem to wing his way back onto a monthly schedule. Wolfman would like to break the Kirby/Lee Fantastic Four team record (already up to issue 62), but at the bi-monthly pace he will need another seven years to reach his goal. "I don't know if really want to be doing comics for another seven years, and it's tough to develop material at 60-day intervals. The book should go back to monthly but there's just some general apathy

basic unease with the concept of a superheroine, and is planning general experimentation to see just what will work in the book. All the current sub-plots will be cut-off and eight new lines of development will be introduced. Three issues will contain two short stories each, and the Marvel connections will be strengthened. As a footnote, there will be a Spider-Woman doll manufactured soon—it was to be a Ms Marvel doll until somebody gave her an all-white costume. And the toy company opted for the more colorful Spider-Woman at the last moment.

Nova is another problem of Wolfman's search for a cohesive form, although its 22 issue run



to change at times. First they realised bi-monthly, now they resist monthly—there is no real explanation."

In any case, Mary has the Count's future down for three issues of humanity before the eventual revampirization in the mist enshrouded mountains of Transylvania.

John Carter will cease to be one of Wolfman's projects after a three-issue sequence by Gemine Infantino. Mary has voluntarily left the series, to be taken over by Chris Claremont because no permanent highly-skilled artist can be found to meet the book's monthly requirements of ghosts and other strange things.

Spider-Woman is in for some drastic changes, reflecting Mary's qualities it as at least a moderate success by any standard. Wolfman's problem lies in even finding Nova's standard.

In the more prestigious FF and Spider-Man series, progress is measured more easily due to the fact that nearly 200 issues of each title have created formulas that allow for plot and conceptual development based on very solidly structured characters.

Spider-Man, which looked like a more difficult task, has proved to be a briskly-moving assignment already plotted to seven issues with Peter Parker finally graduating in issue 95. Two decades of police matters will be resolved in issue 100, and another 10 years worth of character settings will begin to unfold.

The Fantastic Four, conversely, appeared easier than it really was. Issue 197 will finally return the snap to Mister Fantastic and issue 200 will be a 60-cent, 34-page special stuffed with Dr Doom, which coincidentally commemorates the 11th anniversary of The Fantastic Four. Part of the Doom involvement will revolve about the fact that he must abdicate the throne of Latveria to his son, but Reed Richards detects a trick in royal trappings.

In another direction, Wolfman and Len Wein have completed their collaborative Spider-Man novel, and have been asked to follow it up with a Hulk hardback original. The reaction to the Spidey book was so good that a raise was immediately offered and the option to continue creating more novels based on Marvel heroes.

At DC the delay of the Superman film has caused some problems in terms coordinating special projects. The Superman 1 reprint tabloid comic will appear this summer with a new wraparound cover by Neal Adams as a decorative bonus to the original cover which will also be used inside. The whole package will probably be released when the Man of Steel makes his film debut around Christmas.

DC's dollar-size comics are undergoing a significant facelift starting this June, one that has long been the comic fan's secret dream—no ads. The page count will drop from 80 to 64 by bouncing-out all the advertising material, and the only text/editorial matter will appear on the inside front and back covers. Wraparound and front/back covers will also be part of the new format with the total conversion taking place gradually throughout the summer months.

This year's JLA/JSA crossover will feature the oddest assortment of guest stars yet. Jonah Hex, Enemy Ace, The Viking Prince, The Black Pirate and Miss Liberty all show up in some capacity to complicate the plot and populate the action.

Ross Andru will be making his move to DC in March but final details of his new assignment are still being negotiated. Julie Schwartz and Paul Levitz will both turn over one title due to massive overloads in scheduling, and every attempt is being made to accomodate Ross' schedule to [illegible] in one tabloid project for him to illustrate. An additional 4 to 6 books will be slotted to Andru as the 50-cent format shapes up and creative balances are determined.

Justice League strips for action

Danny O'Neil and Bill Draut will take over the Black Lightning series with issue 12. Tony Isabella has left the book because of deadline problems on 9 out of 9 issues, though it is only a bi-monthly title, his only DC series at present.

Enemy Ace will return as a regular feature as of Men of War 8. Howie Chaykin will pencil and ink the series for nine pages per issue.

Ragman will return in a guest appearance for Batman Family 20, written by David V. Reed and illustrated by Mike Golden. Another character from DC's past will return via Batman Family as Len Wein and Marshall Rogers

COMIXSCENE

Recall the terror Paul Gulacy's Huntress series which was to take over this backup spot will be temporarily sidetracked until Paul can find time to his schedule to handle the project regularly.

The Batman hierarchy of authors seems to have taken shape with the marriage of Batman and Talia in a special 20-page tale.

The corral in DC western characters is receiving a great deal of attention lately with the Jonah Hex Annual beginning a 30-page tale of Jonah as age 80 chronicling his last gunfight and demise as (yet) last and least

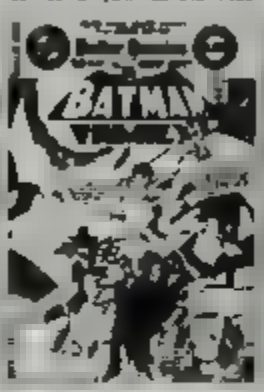
Another new hero in a feminist vein is Vixen created and written by Gerry Conway. Jack Kirby will edit this two-tiered feature's adventures in her own magazine which will have the distinction of being comics only black super hero.

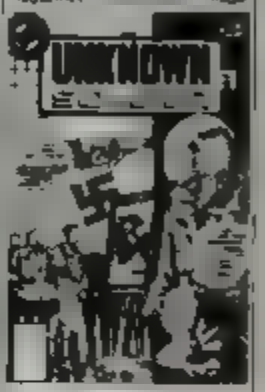
Returning from the realm of

revealed in the Man of Steel's own title. The Vigilante and Martian Manhunter will provide support for Aquaman and even the Suicide Squad will return in a brand new packaging attempt regardless of their title.

The real prize-winner in the recent race must be Army at War

prestige and impact of the Superman vs Muhammad Ali book and its almost 850 000 print run as opposed to Marvel's total printing of 350 000. Both magazines has several items on the table out for new properties to make and prices a [illegible] major magazines [illegible] stage





final form in roughly this order. Len Wein will script the Batman comic. David Reed will control the Batman Family exploits and Denny O'Neil will do his midnight manhunting in Detective. While Len and David work out their various crimefighters capers Denny is planning the latest [illegible]

by Russ Heath. Sarjeant and Sinclighter will round out the book in all new stories.

In Swashbuckler's own title, a new character named Cinnamon will debut as a Barbary Coast Pelican type character. The pairing will be he DEC's west coast [illegible] the pair will follow an [illegible]

lost comic characters will be a legion of 60s favorites to fill out the new 40-page format. Len Wein and Rich Buckler will [illegible] Hawkman as a regular in Detective. As Wave and The Atom will rotate in Action. Superman's married and Clark [illegible]

however not to be confused with the Our Army at War of the 50s and 60s which eventually became Sgt Rock. Army at War is an anthology package which will feature three-part continuing stories. A bi-monthly schedule and will begin [illegible] beginning with

that and that item under ground StarFleet ICE items are being proposed reviewed and considered. The progress of such investigations is still much too vague to evaluate at present, but MEDIASCENE will carry them all before they happen.

THE LAW & NEAL ADAMS

"I am on a personal, one-man strike against DC Comics."

This quote is from Neal Adams, perhaps the most respected and influential comic artist of the 70s. Never a personality to shirk responsibility in an important difference of opinion between creators and their employers, Adams has already proven instrumental in the practice of returning original art to its artists, residual payments for reprints, and settling the Jerry Siegel and Joe Shuster **Superman** creation claims. He is in the spotlight again, due to the newly-revised copyright laws which went into effect January 1, 1978.

"The revisions to the copyright laws were made specifically to protect us, the creators," declares Adams. The lawyers at DC have found a completely legal loophole which, unfortunately, has created an atmosphere under which I *refuse* to work in the future. The past cannot be changed, but I will no longer give the company a blank check to any of my work.

"This is a matter of principle with me, and I am neither insensitive or overdemanding towards DC, or any company I work for. I simply want them to put down on paper *exactly* what rights they want to purchase from me, listed individually, so that we can both negotiate, or cross out and initial, our differences *before* work begins. This is standard business procedure, and the new law states that the creator *has the right to know* what he is selling—from first reproduction rights to every pictorial and manufacturing option—but he must be told up front. I may sign away every right or none, but the decision will be up to me."

Under the current copyright law, *only the author, or those deriving rights through him, can rightfully claim copyright ownership. Possession does not grant copyright ownership.* Under these definitions, no publisher possesses copyright power until he has been granted such authority in an agreement with the creator, and agreement requires the cooperation of both publisher and creator.

Neal is not per se interested in having copyrights assigned in his name, even though such a situation may be legal, but wants the lawful right to sit down and determine to what extent his work will be exploited without having to quit the entire comic business just to be heard.

"The major problem," Adams explains, "was brought to my attention by Mike Hinge, an artist who has lost literally thousands of dollars by standing up to such copyright battles for years, and it involves a creator's *legal job definition*. The words *employee for hire* and *work for hire* are being applied to all labors performed for the company. This *work for hire* clause, under copyright law, gives the employer all rights to a worker's production output for a flat fee. If paid at all, royalties, residuals and merchandising monies are given at the publisher's discretion, must often be fought for, and are usually simply ignored.

"I am not *work for hire*. I merely sell my services, utilizing my years of talent, skill and knowledge to the best of my ability. I am one of the *real creators* in my industry.

"I also include as creators all pencilers, writers and free lance agents whose services the companies must fairly negotiate for, using purchase orders and contracts to designate terms. Many of the current comic industry's concessions, such as returning original art are simply not legally in their power to grant.

"The companies are completely protected by extensive trademark and existing copyright laws, so that I could never sell art with their characters commercially without them getting an agreeable merchandising commission. What I'm talking about is a two-way street for marketing that has never been traveled over by the creators before, and needs to be defined.

"Inkers and letterers do not enter into my situation, and are *technically work for hire* under the law. Many of these people are enormously creative and skilled however, and would probably have a legitimate case if they did their jobs *separately* on tracing paper or overlays.

"What I am saying is that Neal Adams' art and writing services *belong to Neal Adams*, and are only used by the publisher *with my consent*. Additional inking and lettering are publisher's reproduction requirements, to be handled at their discretion and expense, but not conditional on relinquishing *any of my rights whatsoever*—they don't *want* to pay for such privileges, and cannot arbitrarily recissally me as *work for hire* on such grounds. Under such conditions, *work for hire* becomes a particularly degrading legal loophole which is helping to turn my creative efforts into slave labor."

Particularly supportive of Adams' claims of inequities within the law are the systems used by both Marvel and DC to induce their workers to voluntarily relinquish all claims of any kind to the company. The Marvel gimmick is to rubber-stamp a waiver of all reproduction and copyright claims on the reverse side of its paychecks, making the creator sign away his rights in return for the money earned.

> I MAY SIGN AWAY EVERY RIGHT OR NONE, BUT THE DECISION WILL BE UP TO ME.

DC abandoned this check/contract approach a few years ago in favor of an "art protection service" for the artist. With the 1978 law in effect, even this system has been further embellished. In the past, the art was held until the artist could personally take possession of it, providing he sign a receipt which not only relieved the company of all loss or damage responsibilities, but also relieved the artist of his legal claims under the *employee for hire* clause. The new copyright law has added the twist, legally, that under *work for hire* agreements, *nobody* owns the art. It becomes a worthless part of the artist's services which can be destroyed, but is returned by DC, providing the artist signs the giveaway agreement, which is a waiver of *all* rights, *including personal possession*.

"A crisis situation began for me in relation to a special art exhibition of my **Superman/Ali** material early in January," Neal explains. "Mike Gold arranged for an early release of the artwork, and sent over the receipt form, on which I saw *employee for hire*. I tore up the release because of my growing awareness of the copyright revisions, and the particular implications of this legal phrasing."

When **MEDIASCENE** consulted DC on the situation, Public Relations Director Mike Gold researched the problem and consulted with publisher Jenette Kahn to clarify company policy. According to Gold, "In regards to the artwork receipt/waiver, we have used exactly the same printed form for years now, and can produce file copies of Neal's signature accompanied by several examples of the *employee for hire* stipulation."

Neal's reply is that, "I must concede the possibility of such a situation, but I also plead a certain degree of innocence. It was not until the '78 copyright changes came up that I understood the meaning of work *for hire*, so I may have unknowingly allowed this to get by. Nobody warns you when they are taking advantage of your lack of legal knowledge, but I'm no longer ignorant of my rights. The law has also been reinforced and amended since January, so it's a whole new ball game now."

DC's position is defended by Gold as: "Adams is asking for copyright adjustments beyond our current capacity to invoke. DC is improving its professional relationships, and the situation *could* change, but our most intense efforts are directed towards improving the books and the industry," in support of this, Gold cited the fact that a book idea by Larry Hama was delayed for two months until Warner Communications lawyers could get around to negotiating the legalities of DC's percentage policy.

"That is another point," states Gold. "We have begun cutting in creators, and even costume-designing artists, for a percentage of any merchandising money. Most significantly, Bob Kane, Siegel and Shuster, and the William Marston heirs all receive some fee for Batman, Superman and Wonder Woman.

"We try to remain flexible. Any time any art is to be reproduced out of the format for which it was originally commissioned, we contact the artist to negotiate a suitable fee. We also make deals for merchandising with the creators while Marvel does not."

According to Adams, "That concept of merchandise profit sharing is more of a verbal agreement, occasionally extended, at the comic company's discretion. I have never seen a written document to support such an agreement, but I have seen my work turn up in surprising places without my foreknowledge."

Concerning the state of the industry, Gold continues, "Comics will not collapse without Neal Adams, and I really can't explore the technical legalities of his demands. This copyright problem is unfortunate, of course, but any creator has the right to negotiate by not working. Naturally, that is not a solution that is enjoyed at DC, particularly when it involves an artist of Neal's stature and abilities."

Adams agrees that the comics industry will not be shaken irreparably by his absence, but then, "I don't do comics for the money. My Continuity Associates work pays much better, and the comics are just for fun. They appeal to my creative ego.

"I simply want to bring about corrections within the existing laws, I'm tired of being taken advantage of, and seeing others being manipulated by their ignorance of copyright facts.

"I hope that major difficulties can be avoided, and that the industry will not be hurt. What we need is an openness in the creative-legal area. Such as:

when I accepted the Superman/Ali project, I was to receive a specific contract and a piece of the sales-action. Due to my progressive laziness, which I admit to, no contract was ever drawn-up, and I still don't know if I'm due a percentage of the book." (When **MEDIASCENE** asked about this matter, Mike Gold did not know if Adams would or would not be in line for a percentage bonus as late as March 1. He did explain, however, that the original licensing contract with Ali ran out during production, and had to be renegotiated.)

"I do want to point out, however," Neal emphasizes, "that DC publisher Jenette Kahn is not really connected with these contractual copyright difficulties although she must at some point come in contact with their effects. Jenette has been a very verbal and progressive force in the area of creators' relations with the company." Neal explains. "This is a legal tangle that she may not be fully aware of in all its detail. It's also difficult to fault the Warner lawyers for pursuing their jobs in the company interest. The solution lies with the creators and freelancers refusing to submit to the *work for hire* designation, as best they can.

"I have personally chosen not to work for DC until we negotiate specific purchase orders or contracts before a job is accepted. Marvel writers and artists may simply cross out the copyright disclaimer on the back of their paychecks because a) it takes two people to bind a contract, and Marvel does not have a representative at the signing, b) a bank teller is not legally empowered to honor, dishonor, witness or make judgement on any type of contract, and c) making the payment contingent on relinquishing one's legal rights is not binding because it is a contract under duress (similar legalities are involved in DC's policy of 'safekeeping' the original art and requiring a conditional release form.) Incidentally, when the contract on the back of a Marvel check is crossed out, all rights short of trademark infringement revert to the author. By leaving the check/contract intact, the creator merely establishes legal precedents which further entangle a situation badly in need of changing for their own benefit.

"By nature, I'm an optimist, and feel that these changes probably will occur. The companies, all of them, are realists, and will soon see that their best people are leaving the industry, and nobody is extending themselves to create new merchandisable ideas or characters.

"I love the comics form, and will probably work within it for the rest of my life, if they pay enough, and under the proper circumstances. I would do nothing but comics.

"For the present I am committed to four covers for Julie Schwartz, then it's all over for the duration. I am only completing Julie's assignments because, in all honesty, I knew the implications of the work for hire clause when I accepted the jobs. I respect Julie, and feel I have the moral obligation to fulfill that series of covers.

"I would like to predict that the eventual outcome of this disagreement will be to the advantage of both the creators and the companies. Once both sides are comfortably in legal agreement, everyone will be able to get down to the business of creating better comics. That is what we are supposed to be doing all along, and it should keep everyone happy."●

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○B	○Q	○2K	○3B
○C	○R	○2L	○3D
○D	○S	○2M	○3F
○E	○T	○2N	○3G
○F	○U	○2O	○3H
○G	○V	○2Q	
○H	◉2A	○2R	
○I	○2B	○2S	
○J	○2C	○2T	
○K	○2D	○2U	
○L	○2E	○2V	
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○N	○2G	○2X	
○O	○2H	○2Y	

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- ☐ Skullface Bulletin 1 — $1.00 plus .50 postage
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If you think you've seen everything, you're in for a surprise! We've just received our first shipment of SCI-FI MONTHLY, an exciting, new magazine devoted exclusively to the television superheroes of science fiction. They're all here: Spock, Kirk and the whole Enterprise crew from Star Trek; Space Ace Austin; the Six Million Dollar Man; Dr. Who and the Daleks; the ape-enslaved rulers of Lost in Space; the beautiful Bionic Woman, the men of Planet of the Apes. Space: 1999—the world. SCI-FI quarterly is a high-quality digest-sized magazine printed in full-color on slick paper, and features dozens of photos and the most dynamic art this side of Amerotrella.

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